

HOLLWOOD ORDER

NOVEMBER 13, 2015

Studio Chiefs Unleashed!

No topic is taboo for 6 film honchos on the annual exec roundtable

L.A.'s Most Notorious Party House

Fall TV's Slow Death March

How Power Bros Buy Their Clothes

**"She's not a superhero.
She's a normal girl just
thrust into extraordinary
circumstances."**

RIDLEY, ON HER STAR WARS
CHARACTER, REY

NEXT GEN 2015

Star Wars: The Force Awakens' young breakout **Daisy Ridley** joins co-star John Boyega on the annual list of the town's top actors and executives, 35 and under, as they describe sudden fame at Millennium Falcon speed



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THR's Next Gen issue features two covers with the stars of *Star Wars*, Daisy Ridley and John Boyega.

FEATURES

56 Next Gen: 2015 Weeks before the biggest potential movie opening in history, the two young stars of *Star Wars: The Force Awakens* talk — and top the list of the town's top actors and executives, 35 and under. **By Matthew Belloni and Lacey Rose**

78 The Most Notorious Party House in L.A. With neon trim, 32 bedrooms and a thumping in-home nightclub, a mega-mansion compound in the Hollywood Hills rents out to a slew of nocturnal celebrities, foreign royalty and a Playboy reality show about swingers, incurring the cameras of TMZ — and the full fury of a once-quiet neighborhood. But owner Danny Fitzgerald calls nearby residents “assholes” and won't back down. **By Gary Baum**

82 Oscar Jr. A next-generation Lasseter and 14 other young cinematic upstarts are the 2015 Student Academy Award winners. **By Chris Gardner**

84 Studio Chiefs Unleashed The Sony hack, *Star Wars* secrets, female salaries and that Jennifer Lawrence essay: No topic is taboo in the Executive Roundtable as *THR* grills six studio chiefs on flops, fears and franchise fatigue. **By Pamela McClintock and Kim Masters**

90 Making of Spotlight In 2001, four Boston reporters uncovered a secret that rocked the Catholic Church. But not everybody (i.e. DreamWorks)

was comfortable bringing their story to the screen. “It was like, ‘Do we really want to go there?’” **By Josh Rich**

94 45 Movies in the Oscar Conversation at the Starting Gate What do the GOP presidential race and awards-season fare have in common? The sheer number of contenders. From *Bridge of Spies* to *The Martian*, there's no predicting who'll end up the circuit's Ben Carson (upstart), Jeb Bush (lots of money spent badly) or smack-talking insurgent (hey, Quentin Tarantino! It's yours!).

ON THE COVER For the *Star Wars* covers, Daisy Ridley was photographed Aug. 17 at No Vacancy in Los Angeles, and John Boyega was photographed Aug. 14 at Stahl House in Los Angeles. Typography by Alexis Tyrsa. On Ridley: Monique Lhuillier dress. On Boyega: Dior Homme shirt and tuxedo pants, Armani tie, Kurt Geiger shoes.



GUCCI

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From left: Rob Moore, Tom Rothman, Stacey Snider, Alan Horn, Rob Friedman and Donna Langley were photographed Oct. 20 by Steve Schofield at Line 204 in Los Angeles.



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A tip of the cap to these lids (from top) from Hermes (\$630), Gents (\$59) and Paul Smith (\$110).



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Neighbors detest Danny Fitzgerald's 46,000-square-foot, four-home Weidlake compound.



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UTA chairman Jim Berkus (right) with his style consultant, Robert Burks of Barneys New York.

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EDITOR'S NOTE Rebecca Sun, who wrote about the mentorship and training programs for diverse writers at TV studios and broadcast networks ("The Token in the Writers Room," 10/23), had applied to three such programs in 2012 before she joined *The Hollywood Reporter*. *THR* regrets that this information was not disclosed.

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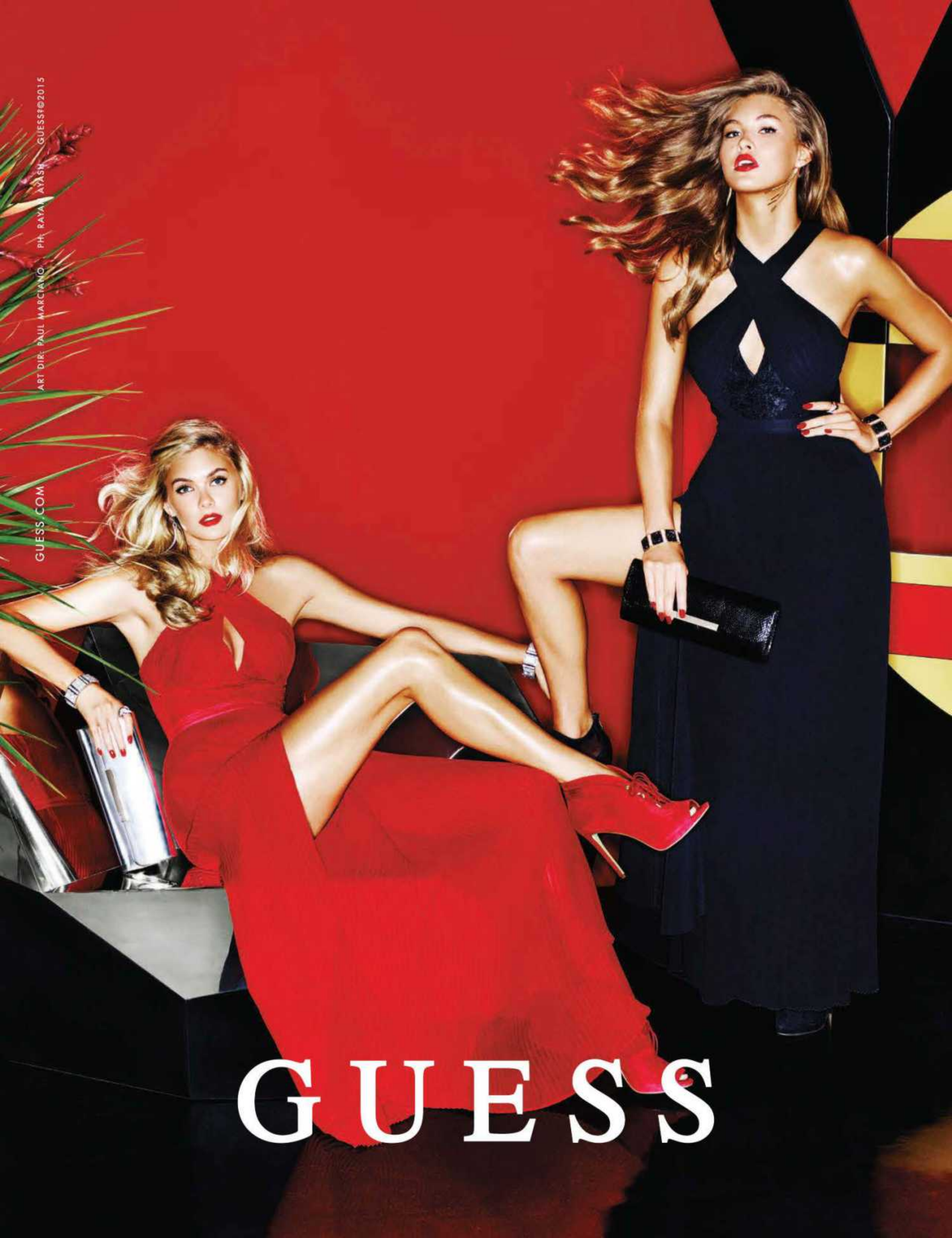
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AN INSIDE LOOK BEHIND THE HEADLINES

Viacom's Family Feud: The New Battle Over Sumner

Redstone's former companion Manuela Herzer hires a top lawyer and might challenge the competency of the frail 92-year-old mogul after daughter Shari takes a greater role in his care **By Kim Masters**

THE MENTAL COMPETENCY OF SUMNER Redstone could be openly challenged as his longtime companion **Manuela Herzer** — who was ejected from Redstone's life in October — might be set to square off against the frail 92-year-old Viacom and CBS executive chairman's family, which recently has taken a leading role in his care.

Herzer, who a source says was Redstone's health care agent until his daughter, **Shari**, and her family asserted themselves in his life in September, has retained **Pierce O'Donnell**, the combative litigator who represented **Donald Sterling's** wife, **Shelly**, in her successful battle to have Sterling declared incompetent, leading to a \$2 billion sale of the L.A. Clippers in 2014.

While O'Donnell declined to tell *THR* whether Herzer will seek to reassert herself as the primary person in charge of Redstone's care, "we are monitoring this fluid situation on a daily basis," he says. A court filing and public show-down could shine a light on Redstone's mental capacity as well as the extent to which Herzer and **Sydney Holland**, Redstone's former girlfriend (who also was cut off from the mogul in September), had been managing his affairs in recent years.

The stakes are high for Redstone's media companies, which together are valued at about \$44 billion. The fitness of Redstone to function as executive chairman of Viacom and CBS has come into sharper focus in recent weeks. *The New York Times*, *The Wall Street Journal*, *Fortune* and *Forbes* have questioned his health and capacity to lead.

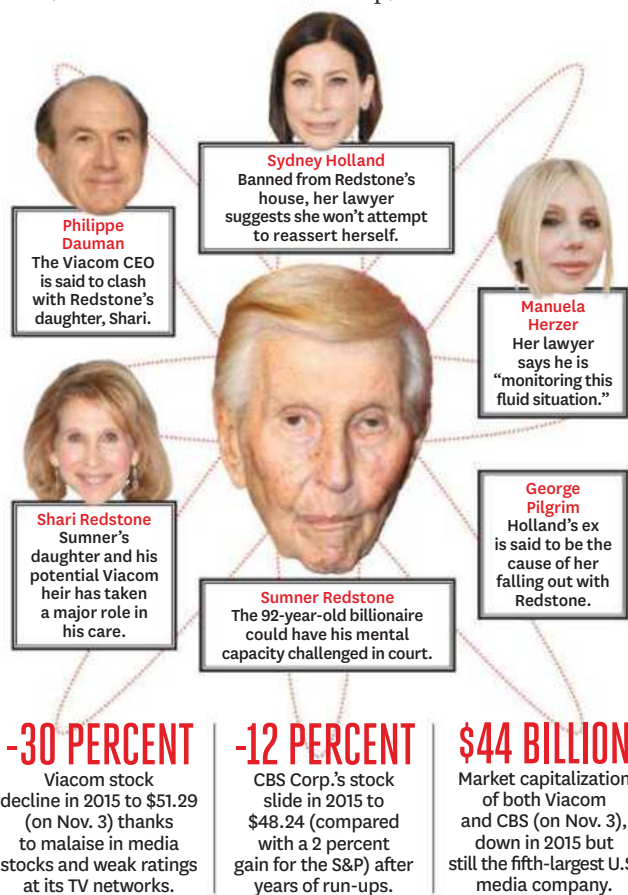
A source close to Herzer, 51, who had been involved with Redstone for 18 years, says she saw a sudden, serious decline in his mental state in the weeks before she was banished from his Beverly Park mansion in October. "It is now clear to the person who is closest to [Redstone]

that, sadly, he is in twilight mentally," Herzer's associate tells *THR*. (Herzer declined comment beyond her lawyer's statement.) According to this person, Redstone "clearly expressed multiple times that he wanted her to be his protector and caregiver."

Viacom declined comment on Redstone's household affairs, but top executives have insisted he is "sharp as a tack." Even Herzer, together with Holland, told *Vanity Fair* in June that Redstone was in good health. "He's very sharp," said Holland. "He remembers everything."

Redstone is said to have very limited ability to communicate, and he has been absent from company meetings and silent on earnings calls.

Leah Bishop, Redstone's estate lawyer, told *The Wall Street Journal* in October that an independent physician had confirmed Redstone had "the capacity to execute estate-planning documents." She added, "The examination was conducted to safeguard against meritless challenges." Now Redstone's lawyer, **Gabrielle Vidal** of Loeb & Loeb, tells *THR*: "Only Ms. Herzer would interpret Mr. Redstone's decision to evict her from his home as evidence of diminished capacity. This has nothing to do with Ms. Herzer's concern for



-30 PERCENT

Viacom stock decline in 2015 to \$51.29 (on Nov. 3) thanks to malaise in media stocks and weak ratings at its TV networks.

-12 PERCENT

CBS Corp.'s stock slide in 2015 to \$48.24 (compared with a 2 percent gain for the S&P) after years of run-ups.

\$44 BILLION

Market capitalization of both Viacom and CBS (on Nov. 3), down in 2015 but still the fifth-largest U.S. media company.

THR HEAT INDEX



JON STEWART

The former *Daily Show* host inks a four-year production deal at HBO and first will focus on shortform content for the network's digital platforms. But will he appear on camera?



BRADLEY COOPER & SANDRA BULLOCK

Two big stars, two epic flops as Bullock's *Our Brand Is Crisis* (\$3.2 million) and Cooper's *Burnt* (\$5 million) become the latest October movies to fizzle in U.S. theaters.



ADELE

The U.K. singer's comeback single, "Hello," sells a record 1.11 million downloads in its first week and sets a mark for Vevo video streams ahead of her album's Nov. 20 release.



RAVEN SYMONE

ABC's *The View* ratings drop below CBS' *The Talk* despite the actress' addition as a co-host, and more than 130,000 sign a petition to have her fired for inflammatory race comments.

SHOWBIZ STOCKS

\$65.70 (+8.3%)
OUTERWALL (OUTR)

Despite what it calls "exceptionally weak" movies leading to fewer DVD rentals, the Redbox parent manages to grow operating income.

\$34.66 (-8.2%)
STARZ (STRZA)

The cable company falls short of third-quarter expectations in part because of lower rates paid by distributors of its channels.

Oct. 26-Nov. 2



From left: Herzer, Redstone and Holland in happier times.

While Shari Redstone's statement suggests the family previously had been kept from Redstone, Herzer's associate denies that, offering as proof a Sept. 8 email from Herzer reading, "Please let Shari know that she is more than [sic] welcome to come visit Sumner tomorrow at 11 am." Curiously, the email was addressed not to Shari's office but to one of Redstone's assistants at Viacom as well as Bishop, the estate lawyer, and Viacom and CBS board member **David Andelman**, who company insiders believe to be a member of the trust that will take control of Redstone's voting shares in Viacom when the mogul dies.

A source with knowledge of the situation says that meeting was canceled shortly before it was to take place, supposedly at Sumner Redstone's request.

As *THR* first reported, Holland

was shut out of the billionaire mogul's world in early September, ostensibly because of her now-terminated relationship with **George Pilgrim**, a sometime actor and self-proclaimed UFO expert who spent two years in prison. (*THR* reported that rift the same day Herzer sent the email inviting Shari to visit her father.) Weeks later, Herzer also was shown the door, and multiple sources speculate she and Holland have been dropped from Redstone's will.

The implication of Herzer's decision to retain O'Donnell is that she might make a formal attempt to challenge Redstone's competency or seek a settlement from the family. In a twist, it appears that should Herzer make such a move, the mogul's family — said to have harbored questions about the same issue when he was in the care

of Herzer and Holland — would contend that the billionaire is capable of managing his affairs and that both women were dismissed at his behest.

It has been reported that Herzer and Holland have received millions in cash and gifts thanks to their relationship with Redstone. (Holland is said to have no intention of doing battle, saying through her attorney, **Larry Stein**, that she "remains fully supportive of Mr. Redstone.") If Herzer were to push, she could face strong legal resistance from the family.

But Herzer's associate says her motives are pure. "Manuela's only concern is Sumner's health and safety. He's been kind and generous to her. She has been unflaggingly loyal to him," he says. "She just cares about Sumner. I know that's hard to believe."

Analysts have lashed the performance of Viacom, which lost more than \$11 billion in market value in 2015 as TV ratings have declined at its networks. Given Redstone's repeated declarations of love for Viacom CEO **Philippe Dauman** — lately in emails, as he hasn't given an interview since talking to *THR* in early 2014 — it seems Dauman's job is secure, at least as long as Redstone is perceived capable of running his companies. After Redstone's death, control of his media empire will pass to a trust. If Shari has effective control of that trust, it is speculated Dauman's position might not be so secure. The departures of Herzer and Holland create the appearance that Shari Redstone is, in the words of Wall Street analyst **Harold Vogel**, "likely to be assertive" in the days ahead. **THR**

Will Quentin Cop Backlash Hurt *Hateful Eight*?

AS A GROWING CHORUS OF LAW ENFORCEMENT VOICES CALLS FOR A boycott of **Quentin Tarantino's** upcoming film *The Hateful Eight* over anti-police comments, the director's longtime studio The Weinstein Co. is feeling the heat. Sources say members of the Weinstein Co. board, fearful the widening flap will hurt box office for the pricey Western set for release Dec. 25, are pressuring co-founder **Harvey Weinstein** to clean up the aftermath of Tarantino calling police "murderers" during an Oct. 24 rally in New York.

On Nov. 3, Tarantino clarified his comments, telling the *Los Angeles Times* "all cops are not murderers" but refusing to be "intimidated" by the pressure. "It's to shut me down. It's to discredit me. It's to intimidate me," he said. A Weinstein rep declined comment on board pressure but expressed support for the director without backing his statements. "The Weinstein Co. has a long-standing relationship and friendship with Quentin and has a tremendous amount of respect for him as a filmmaker," a spokesperson told *THR* on Nov. 3. "We don't speak for Quentin; he can and should be allowed to speak for himself."

Police unions in New York, Los Angeles, Chicago, Philadelphia and Houston have been joined by the Border Patrol in turning their backs on the outspoken director. On Nov. 2, the national president of the Fraternal Order of Police, the world's largest law enforcement group, fired off a letter to Weinstein saying that the FOP's 330,000 members have joined the boycott of *Hateful Eight*. "In addition, we will advise our members not to accept assignments or perform off-duty work, such as providing security, traffic control or technical assistance, to any project involving Mr. Tarantino," wrote president **Chuck Canterbury**.

Tarantino isn't the first artist to invoke the wrath of police groups for his stance on law enforcement.



Weinstein

Police also have banded together to exert force on media companies in protest of anti-cop content. In 1992, several organizations launched a campaign to force Time Warner to withdraw the **Ice-T**-fronted album *Body Count*, which featured the single "Cop Killer." Stockholders threatened to bolt if Time Warner didn't yield.

Bowing to pressure, Ice-T removed the song from the album.

During the late 1990s, police groups called for a boycott of **Rage Against the Machine** and **Beastie Boys** to protest their support of convicted cop killer **Mumia Abu-Jamal**, whose death penalty sentence was dropped in 2011. More recently, the head of the NYPD's union called for a boycott of the film *Back in the Day*, which co-stars former *Sopranos* actor **Lillo Brancato**, who served eight years in prison for his part in a burglary that left an off-duty police officer dead. The movie, which has no distributor, stars **Alec Baldwin**, **Danny Glover** and **Michael Madsen**, who also stars in *Hateful Eight*.

Still, one of the most incendiary recent missives against police, Universal's

Straight Outta Compton, escaped without a police boycott despite the fact that the film featured **N.W.A's** anthem "F— tha Police" in a key concert sequence and on its soundtrack. Universal might have escaped the ire of law enforcement thanks to a bit of self-policing. Sources say that in earlier versions of the *Compton* script, a scene depicting a riot at a Detroit concert implied that police started the mayhem. In the film, it's vague who fired the shots that sparked the riot.

As for *Hateful Eight*, Tarantino's follow-up comments likely won't assuage police groups. Notes analyst **Paul Dergarabedian**, "You can't qualify whether or not a boycott ultimately had an impact. It has to cause a headache. And this situation is gaining traction." — **TATIANA SIEGEL**



Said Tarantino, "When I see murders, I do not stand by. ... I have to call a murder a murder."

SONY PICTURES CLASSICS



THE DIARY OF A TEENAGE GIRL

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|-------------------------|
| Tue., Nov. 24 | 4:00 PM | Jimmy Stewart 23 |
| Wed., Dec. 16 | 4:00 PM | Wilshire Screening Room |
| NEW YORK | | RSVP 212-833-5752 |
| Mon., Nov. 23 | 2:00 PM | All New York screenings |
| Mon., Dec. 21 | 4:00 PM | Sony Screening Room |



GRANDMA

| LOS ANGELES | | RSVP 323-634-7040 | NEW YORK | | RSVP 212-833-5752 |
|---------------|---------|-------------------------|--------------|---------|--|
| Wed., Nov. 4 | 4:00 PM | Wilshire Screening Room | Thu., Dec. 3 | 2:00 PM | Sony Screening Room |
| SAN FRANCISCO | | RSVP 415-835-8775 | LONDON | | RSVP +44 (0) 207-533-1187 |
| Wed., Nov. 18 | 7:00 PM | Delancey Street | Wed., Dec. 2 | 6:30 PM | All London screenings Sony Screening Room |



INFINITELY POLAR BEAR

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|-------------------------|
| Mon., Nov. 16 | 4:00 PM | Wilshire Screening Room |
| Thu., Dec. 10 | 7:00 PM | Real D Theater |
| NEW YORK | | RSVP 212-833-5752 |
| Tue., Nov. 17 | 2:00 PM | All New York screenings |
| Fri., Dec. 11 | 6:00 PM | Sony Screening Room |



IRRATIONAL MAN

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|--|
| Mon., Nov. 23 | 7:30 PM | Universal Studios-Thtr 2 |
| Tue., Dec. 15 | 4:00 PM | Jimmy Stewart 23 |
| NEW YORK | | RSVP 212-833-5752 |
| Mon., Dec. 7 | 6:00 PM | All New York screenings Sony Screening Room |



THE LADY IN THE VAN

| LOS ANGELES | | RSVP 323-634-7040 | NEW YORK | | RSVP 212-833-5752 |
|---------------|---------|--------------------|---------------|---------|---------------------------|
| Thu., Nov. 12 | 7:00 PM | London Hotel | Fri., Nov. 13 | 4:00 PM | All New York screenings |
| Mon., Nov. 23 | 7:00 PM | London Hotel | Tue., Nov. 17 | 8:00 PM | Sony Screening Room |
| Thu., Dec. 3 | 7:00 PM | London Hotel | Mon., Nov. 23 | 6:00 PM | |
| Fri., Dec. 11 | 4:00 PM | Jimmy Stewart 23 | LONDON | | RSVP +44 (0) 207-533-1187 |
| Thu., Nov. 12 | 7:00 PM | Delancey Street | Wed., Nov. 25 | 6:30 PM | All London screenings |
| Wed., Dec. 9 | 7:00 PM | Dolby Laboratories | Thu., Dec. 10 | 6:30 PM | Sony Screening Room |



Truth

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|---------------------------|
| Fri., Nov. 6 | 4:00 PM | Jimmy Stewart 23 |
| Mon., Nov. 9 | 7:30 PM | The Cahuenga Theater |
| Tue., Nov. 17 | 7:30 PM | The Cahuenga Theater |
| Wed., Nov. 18 | 7:00 PM | Ocean Screening Room |
| Mon., Nov. 30 | 7:00 PM | Ocean Screening Room |
| Tue., Dec. 1 | 7:00 PM | Universal Studios-Thtr 3 |
| Fri., Dec. 4 | 4:00 PM | Ocean Screening Room |
| Wed., Dec. 9 | 7:00 PM | The Cahuenga Theater |
| Thu., Dec. 17 | 7:00 PM | London Hotel |
| Tue., Jan. 5 | 7:00 PM | Real D Theater |
| SAN FRANCISCO | | RSVP 415-835-8775 |
| Wed., Nov. 4 | 7:00 PM | Dolby Laboratories |
| Wed., Dec. 2 | 7:00 PM | Delancey Street |
| NEW YORK | | RSVP 212-833-5752 |
| Fri., Nov. 13 | 8:00 PM | All New York screenings |
| Tue., Nov. 17 | 6:00 PM | Sony Screening Room |
| Tue., Dec. 1 | 4:00 PM | |
| Wed., Dec. 9 | 6:00 PM | |
| Tue., Dec. 15 | 4:00 PM | |
| LONDON | | RSVP +44 (0) 207-533-1187 |
| Mon., Nov. 16 | 6:30 PM | All London screenings |
| Thu., Dec. 3 | 6:30 PM | Sony Screening Room |



SON OF SAUL

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|---------------------------|
| Tue., Nov. 10 | 7:30 PM | Universal Studios-Thtr 3 |
| Thu., Nov. 19 | 7:00 PM | Jimmy Stewart 23 |
| Thu., Dec. 3 | 7:30 PM | The Cahuenga Theater |
| Tue., Dec. 8 | 4:00 PM | Jimmy Stewart 23 |
| Fri., Dec. 18 | 4:00 PM | Jimmy Stewart 23 |
| Wed., Jan. 6 | 7:00 PM | Jimmy Stewart 23 |
| SAN FRANCISCO | | RSVP 415-835-8775 |
| Mon., Nov. 16 | 7:00 PM | Delancey Street |
| Fri., Dec. 11 | 7:00 PM | Delancey Street |
| NEW YORK | | RSVP 212-833-5752 |
| Fri., Nov. 13 | 6:00 PM | All New York screenings |
| Thu., Nov. 19 | 8:00 PM | Sony Screening Room |
| Thu., Dec. 3 | 4:00 PM | |
| Tue., Dec. 15 | 6:00 PM | |
| LONDON | | RSVP +44 (0) 207-533-1187 |
| Mon., Nov. 23 | 6:30 PM | All London screenings |
| Mon., Dec. 14 | 6:30 PM | Sony Screening Room |



TESTAMENT OF YOUTH

| LOS ANGELES | | RSVP 323-634-7040 |
|---------------|---------|-------------------------|
| Fri., Nov. 13 | 4:00 PM | Wilshire Screening Room |
| Tue., Dec. 22 | 4:00 PM | Jimmy Stewart 23 |
| NEW YORK | | RSVP 212-833-5752 |
| Thu., Nov. 19 | 3:30 PM | All New York screenings |
| Thu., Dec. 17 | 6:00 PM | Sony Screening Room |

LOS ANGELES LOCATIONS

The Cahuenga Theater
1415 N. Cahuenga Blvd.,
Hollywood, CA

London Hotel
1020 N. San Vicente Blvd.,
West Hollywood, CA

Universal Studios - Theaters 2, 3
3900 Lankershim Blvd.,
Los Angeles, CA

Ocean Screening Room
1401 Ocean Ave., #110,
Santa Monica, CA

Wilshire Screening Room
8670 Wilshire Blvd., Suite 112
Beverly Hills, CA

**Sony Studios Jimmy Stewart 23,
Screening Room**
10202 W. Washington Blvd.,
Culver City, CA

Real D
100 N. Crescent Dr.,
Beverly Hills, CA

SAN FRANCISCO LOCATIONS

Delancey Street Screening Room
600 Embarcadero St., San Francisco, CA

Dolby Laboratories
100 Potrero Ave., San Francisco, CA

NEW YORK LOCATION

Sony Screening Room
550 Madison Ave., 7th Floor, New York, NY

LONDON SCREENING LOCATION

Sony House Europe
25 Golden Sq, London, W1F 9LU

*Members must RSVP no later than 12PM on the day of the screening due to security reasons at the studio.

ACE, ADG, AMPAS, ASC, BAFTA-NY/LA, BFCA, CAS, CSA, DGA, HFPA, LAFCA, MAHS, MPEG, Nat. Board of Review, Nat. Society of Film Critics, NYFCC, PGA, SAG Nom. Comm., SDSA, VES and WGA Members and a guest are welcome. For screening information visit WWW.SONYCLASSICSAWARDS.COM



From left: *Blood & Oil*, *The Player*, *Minority Report* and *Truth Be Told*

Fall TV's Slow Death March: How 'Trimmed' Became the New 'Canceled'

Scaling back instead of cutting bait, broadcast networks are letting DOA shows continue thanks to studio synergy and a lack of viable replacements By Lesley Goldberg

WHAT DOES IT TAKE to get a show canceled these days? Rather than

yank **Wesley Snipes'** little-watched *The Player*, NBC on Oct. 23 cut the episode order from 13 to nine. The same day, ABC trimmed **Don Johnson's** *Blood & Oil* from 13 episodes to 10. Then NBC's low-rated comedy *Truth Be Told* had three episodes slashed. All of it came after an early October move by Fox to chop three episodes from DOA drama *Minority Report*.

"Trimmed," it seems, is the new "canceled," as the broadcast networks wait on three-, seven- and 30-day viewership numbers to try to breathe life into otherwise rejected series. Despite the networks' average viewership collectively down 8 percent in the 18-to-49 demo from a year earlier,

all five made it to Nov. 1 without canceling a freshman show. Rationales vary from patience to desperation (or a combination).

"With viewing habits as they are, it's crazy to judge the performance of a show right out of the gate," NBC Entertainment president **Jennifer Salke** told *THR* ahead of the fall season. Agrees another top exec: "It's a new world. Everyone wants to hedge their bets because we won't know what the live-plus-7 trend is." And with more series owned by networks' studio counterparts (all mentioned above but *The Player* fall into that category), there is reluctance to cut bait. "It's not as black and white as it used to be," adds the exec.

Indeed, in 2010, Fox pulled critical favorite *Lone Star* after two low-rated episodes. But both drew more total viewers than *Minority Report* when it premiered Sept. 21. In 2013, ABC's *Lucky 7* bowed to a 1.3 demo rating and a week later was canceled. On Oct. 16, *Truth Be Told* opened to a 0.7 — nearly half the *Lucky 7* rating.

Other issues, including lack of a bench, have emerged. Fox can't pull *Minority Report* if it doesn't have a replacement, and slapping on a new series is challenging as most shows require time to market. (And tossing up repeats rarely is an ideal alternative.) Warns a veteran, "You risk putting something else in that does worse." **THR**

Blood & Oil
~~13~~ 10 episodes

The Player
~~13~~ 9 episodes

Minority Report
~~13~~ 10 episodes

Truth Be Told
~~13~~ 10 episodes

TRUMP on SNL
Rejected Characters



Stefon the Immigrant



Wayne's World
(co-starring Hillary)



Coneheads With Hair



I Don't Remember Going to
Church Lady

The Movie Trailer Report

POWERED BY



THR's weekly look at the most popular trailers on YouTube

The only new trailer in the top 10 was *Dirty Grandpa* at No. 6 with 1.5 million views.

| TOP FILM TRAILERS | WEEKLY VIEWS* | RANK LAST WEEK | LIFETIME VIEWS | RELEASE DATE |
|---|---------------|----------------|----------------|--------------|
| 1. Star Wars: The Force Awakens DISNEY, TRAILER 1, RELEASED OCT. 20 | 7M | 1 | 67M | Dec. 18 |
| 2. Joy FOX, TRAILER 1, RELEASED OCT. 21 | 5M | 3 | 10M | Dec. 25 |
| 3. Spectre SONY/COLUMBIA, TRAILER 1, RELEASED JULY 22 | 2M | 7 | 41M | Nov. 6 |
| 4. Suicide Squad WARNERS, COMIC-CON TRAILER, RELEASED JULY 13 | 1.7M | 10 | 94M | Aug. 5 |
| 5. The Angry Birds Movie SONY, TEASER TRAILER 1, RELEASED SEPT. 23 | 1.6M | 6 | 33M | May 20 |

*Oct. 27-Nov. 2

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Weekend Numbers

| DOMESTIC | | INT'L | | TOTAL |
|----------|------|-------|------|-------|
| Gross | Cume | Gross | Cume | |

1. **The Martian** FOX
11.7 | 183.1⁽⁵⁾ | 17^{*55} | 245.6 | 428.7

The space epic dominates the box office, placing No. 1 four of its five weekends. But it hasn't matched *Gravity*, which had earned \$218.9 million at the same point during its domestic run.



2. **Goosebumps** SONY
9.9 | 56.8⁽³⁾ | 7.1^{*44} | 18.6 | 75.4

3. **Bridge of Spies** DISNEY
8.4 | 45.5⁽³⁾ | 3.4^{*19} | 12.3 | 57.8

4. **Hotel Transylvania 2** SONY
5.9 | 156⁽⁶⁾ | 33.6^{*92} | 217.6 | 373.6

5. **The Last Witch Hunter** LIONSGATE
5.2 | 19⁽²⁾ | 18.6^{*77} | 38.4 | 57.4

6. **Burnt** WEINSTEIN
5 | 5⁽¹⁾ | 1.2^{*15} | 2.4 | 7.4

7. **Paranormal Activity: Ghost** PAR
3.4 | 13.6⁽²⁾ | 13.5^{*46} | 37.8 | 51.4

8. **Our Brand Is Crisis** WARNER BROS.
3.2 | 3.2⁽¹⁾ | N/A | N/A | 3.2

9. **Crimson Peak** UNIVERSAL
3.1 | 27.7⁽³⁾ | 5.2^{*60} | 34.4 | 62.1

10. **Steve Jobs** UNIVERSAL
2.7 | 14.7⁽⁴⁾ | N/A | N/A | 14.7

11. **The Intern** WARNER BROS.
2.4 | 68.6⁽⁶⁾ | 6^{*65} | 101.8 | 170.4

12. **Guide to Zombie Apocalypse** PAR
1.8 | 1.8⁽¹⁾ | 810K^{*10} | 810K | 2.6

Paramount experienced one of its worst openings to date for the comedy horror film, which several theater chains refused to carry because of the studio's plan to make it available early on VOD.



13. **Woodlawn** PURE FLIX
1.73 | 10.7⁽³⁾ | N/A | N/A | 10.7

14. **Sicario** LIONSGATE
1.72 | 42.1⁽⁷⁾ | N/A | 27.3 | 69.4

The gritty crime drama is doing sizable business in Europe, where it has earned nearly \$7 million in the U.K. and \$3 million in France. Elsewhere, Australia has turned in a hearty \$4 million.

15. **Pan** WARNER BROS.
1.2 | 31.9⁽⁴⁾ | 6.2^{*66} | 75.8 | 107.7

Source: Rentrak; box-office estimates in \$ millions
() Weekends in release; * Territories



Cross (left) and Odenkirk

Bob and David and Ted: A 15-Year Bromance

Netflix's Sarandos laid the foundation for a *Mr. Show* revival by sharing an office building with Odenkirk By Michael O'Connell

TWENTY YEARS AFTER David Cross and Bob Odenkirk's influential sketch series *Mr. Show With Bob and David* premiered on HBO, the comedy has a revival of sorts on Netflix. The Nov. 13 bow of *With Bob and David* (no "Mr. Show") is the fruit of barely two weeks of filming in early 2015. But the seeds of the four-episode project were planted by Netflix's **Ted Sarandos** way back in 2001.

"I was the only Netflix employee in L.A., and my first office outside of my home was at the Raleigh Studios lot, directly above Bob's," recalls Sarandos, the streaming service's chief content officer and a self-professed comedy nerd. In the days before Netflix's original series, he focused solely

on acquisitions for the company's DVD-by-mail business. "One of the reasons we connected was distribution frustrations. I couldn't get *Mr. Show* on Netflix DVD back in the early days because it wasn't even on DVD," he says.

Those DVDs eventually arrived, but rights issues still keep episodes from HBO's over-the-top service or Netflix streaming. Yet Odenkirk and Sarandos had struck up a friendship. "I remember sitting in the cafeteria and him telling me about how streaming was the future ... computers just need to be faster," says Odenkirk, who had a frequent visitor in Cross. "It sounded like it was 100 years away."

With *Mr. Show* in perpetual limbo, the trio found other ways to

collaborate. The first Netflix off-site retreat in L.A. was planned in 2003 by Sarandos and Odenkirk's wife, **Naomi Odenkirk**, a manager and producer at Odenkirk Provissiero Entertainment, booked then little-knowns such as **Patton Oswalt**, **Sarah Silverman** and her husband for the private event at the Hollywood Improv.

In the years since, their paths have crossed elsewhere. Odenkirk's AMC series *Breaking Bad* got a huge ratings boost credited by many to its older episodes streaming on Netflix, one reason why he's now starring in the spinoff *Better Call Saul* — streamed on Netflix in many territories. And Cross starred in the Netflix revival of cult sitcom *Arrested Development*. Still, despite all that, *With Bob and David* could have gone elsewhere. "We went to HBO partly out of a sense of obligation," says Cross. "When they wavered at how we wanted to do it, Netflix stepped up."

Sarandos, who insists niche comedy fits Netflix's model, is not just playing favorites: "*Wet Hot American Summer*, *Mr. Show* and *Arrested Development*, these are projects that existed before there was the technology for people to embrace them. The wish fulfillment is finding a home for really good people." **THR**



Sarandos

Bulls Make Money, Bears Make Money, Pigs Get Slaughtered

Hollywood custom holds that smaller-budget movies need a platform release plan that starts with just a few theaters and adds screens (and marketing muscle) as audience demand warrants. But this fall, studios are spending big to expand niche movies into more theaters sooner, and the results have been disastrous. — PAMELA MCCLINTOCK

Steve Jobs



\$7.1M

Theaters
2,493

A hit in four theaters, it tanked when it expanded Oct. 23. It then tumbled 65 percent in its second weekend.

Burnt



\$5M

Theaters
3,003

The Bradley Cooper chef film abandoned a limited release in favor of a wide bow Oct. 30 — audiences sent the movie back.

The Walk



\$3.7M

Theaters
2,509

It went wide Oct. 9 after debuting in Imax-only. Its \$10 million total is a career low for Robert Zemeckis.

Our Brand Is Crisis



\$3.2M

Theaters
2,202

Warner Bros.' \$28 million political film suffered the lowest nationwide start of Sandra Bullock's career.

Rock the Kasbah



\$1.5M

Theaters
2,012

Barry Levinson's film opened wide Oct. 23 and delivered the worst debut ever for distributor Open Road.

Jem and the Holograms



\$1.4M

Theaters
2,413

Universal's microbudget musical debuted Oct. 23 to the lowest gross ever for a studio film on 2,000 screens.

Truth



\$876K

Theaters
1,104

After flatlining in limited release, the *Dan Rather* drama expanded Oct. 30 — and earned less than \$1 million.

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the REPORT



And they're off! The Oscar race kicks into high gear as some hopefuls stumble and downright bomb at the box office By Scott Feinberg

BEST PICTURE



The Big Short

Buzz has been through the roof after the first carefully orchestrated industry screenings for Adam McKay's look back at the 2008 financial crisis, which will premiere Nov. 12 at AFI Fest.



Steve Jobs

The Aaron Sorkin-scripted film had a great first weekend in only four theaters, but when it went wide Oct. 23, it ranked no better than seventh for the weekend, quickly losing commercial momentum.



Truth

The controversial film about the Rathergate scandal was a nonstarter at the box office. And it doesn't have the luxury of another indie that tanked in theaters, *Beasts of No Nation*, that will live on on Netflix.



Bridge of Spies

Steven Spielberg's latest period piece drama, set during the Cold War, is resonating with older moviegoers and holding strong at the box office, grossing \$45.5 million in its first three weekends.

BEST ACTRESS



Saoirse Ronan Brooklyn

The heiress apparent to flame-haired honorary Oscar winner Maureen O'Hara, Ronan, who was born of Irish parents in New York but then raised in Ireland, has been hailed by critics in advance of the movie's Nov. 4 opening.



Carey Mulligan Suffragette

Director Sarah Gavron's film about the fierce battle waged by women in the U.K. for the right to vote already was a long shot for best picture honors, but Mulligan's chances have been dinged by the movie's tepid start at the box office.

AWARDS ICONS: MICKEY BURTON. SHORT: JAAP BUITENDIJK/PARAMOUNT PICTURES. JOBS: FRANCOIS DUHAMEL/UNIVERSAL PICTURES. TRUTH: USA TOMASSETTI/COURTESY OF SONY PICTURES CLASSICS. BRIDGE: JAAP BUITENDIJK/DREAMWORKS. BROOKLYN: KERRY BROWN/TWENTIETH CENTURY FOX. SUFFRAGETTE: COURTESY OF FOCUS FEATURES.

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JAN SEWELL,
MAKE-UP AND HAIR DESIGNER

BEST SOUND EDITING
MATT SKELDING

BEST SOUND MIXING
MIKE PRESTWOOD SMITH,
RE-RECORDING MIXER
GILBERT LAKE, RE-RECORDING MIXER
MARTIN BERESFORD AMPS,
PRODUCTION SOUND MIXER

BEST VISUAL EFFECTS
RICHARD REED,
VISUAL EFFECTS COMP SUPERVISOR
STUART LASHLEY,
VISUAL EFFECTS SUPERVISOR

BEST ORIGINAL SCORE
ALEXANDRE DESPLAT

"A CINEMATIC LANDMARK."

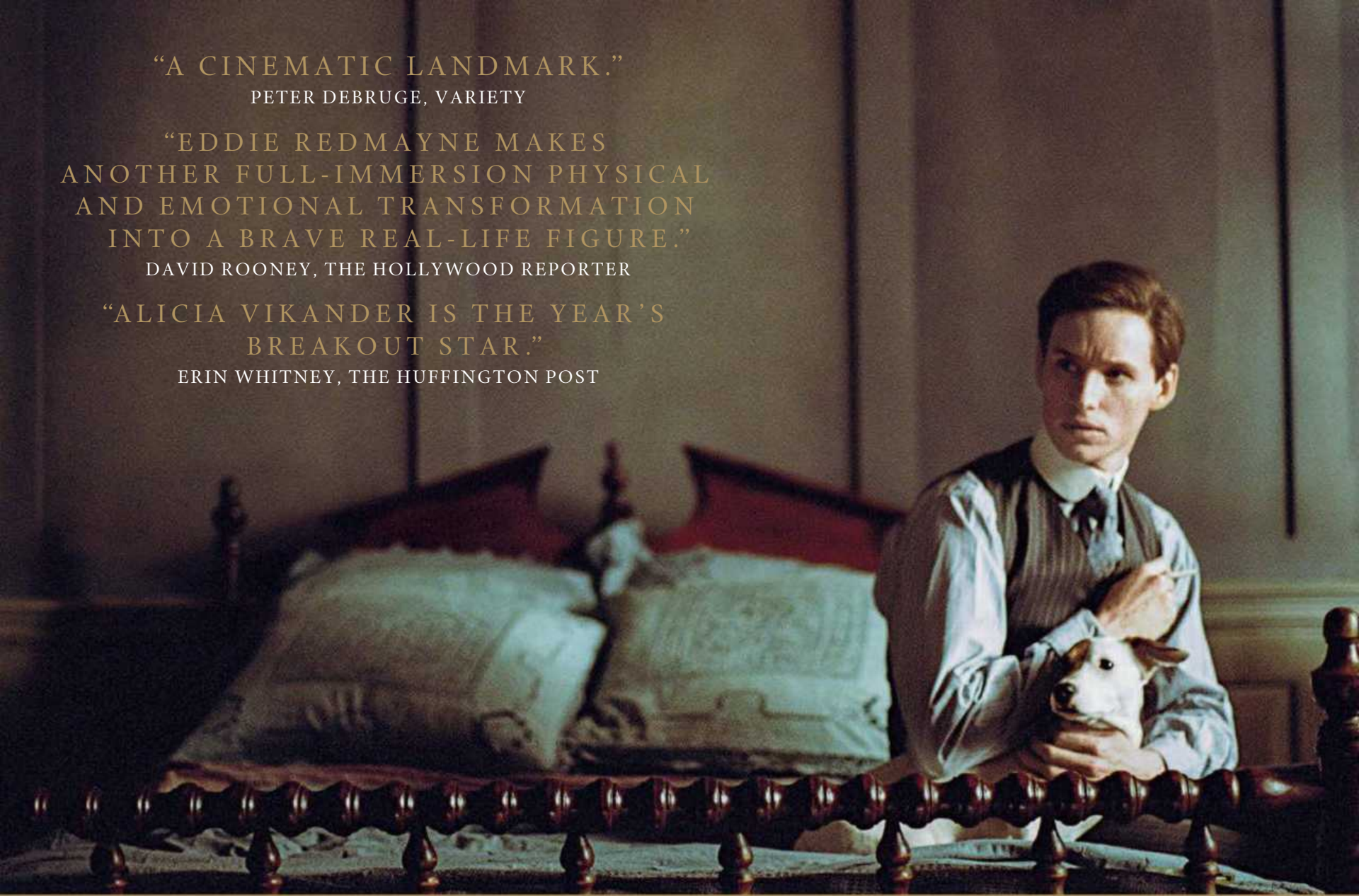
PETER DEBRUGE, VARIETY

"EDDIE REDMAYNE MAKES
ANOTHER FULL-IMMERSION PHYSICAL
AND EMOTIONAL TRANSFORMATION
INTO A BRAVE REAL-LIFE FIGURE."

DAVID ROONEY, THE HOLLYWOOD REPORTER

"ALICIA VIKANDER IS THE YEAR'S
BREAKOUT STAR."

ERIN WHITNEY, THE HUFFINGTON POST



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7 DAYS OF DEALS

KA-CHING!

WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

VICE'S CABLE NETWORK: CARRIAGE DEALS NOW, A PUBLIC OFFERING NEXT?

DEAL
OF THE
WEEK

WHILE TRADITIONAL networks are scrambling to go over-the-top, leave it to Vice to go the other way. A+E Networks has closed multiple carriage deals for Viceland, set to replace H2 in 70 million cable and satellite homes in first-quarter 2016. **Shane Smith's** young-male-focused Vice Media will have editorial control of the channel; **Spike Jonze** is the network's creative director.

Sources say Smith, 46, has bristled at the pace of the launch, which has dragged on since the spring. According to SNL Kagan estimates, H2 earns an average of 7 cents a subscriber per month. But multiple providers will get the Vice channel for free as part of A+E's suite of networks, a common bartering practice for upstarts.

Still, the deals give Smith what he has craved: his own channel on Comcast, Time Warner Cable, Dish and

DirecTV-AT&T. In exchange, A+E, which in 2014 invested \$250 million in Vice, will get a 15 percent stake in the Brooklyn-based company. Silicon Valley's Technology Crossover Ventures also invested \$250 million in 2014, and Fox took a 5 percent, \$70 million stake in 2013. Additional deals followed, including an expanded content partnership with HBO and a pact with Canada's Rogers Communications. All of which has upped Vice's valuation to \$4 billion, according to the brash CEO, who has begun to hint he might take Vice public.

"We're topping out the valuation where a media company should buy us," Smith told CNBC in October. "Once we get into the next wave, it's either the major telcos, Apple or Google. If we get too expensive for media, do we go public? We're at the top end of where media could buy us today."

The new cable channel will air unscripted shows

that tap into the Vice ethos: **Ellen Page** will host an LGBT travel program titled *Gaycation*, and rapper **Action Bronson** will bring his series *F—, That's Delicious* (now on Vice's digital food channel, Munchies) to the network.

A+E Networks CEO **Nancy Dubuc**, who led the initial investment in Vice, has been working to diversify her company's portfolio. Vice Media reached 61.2 million unique visitors in September across its digital brands (which include the flagship Vice as well as Munchies, Motherboard and the female-targeted Broadly), according to comScore. And its young, mostly male consumers are a desirable demo traditional TV has had a hard time attracting with nonsports content.

Vice, Dubuc said earlier this year, is "talking to a generation we're struggling to connect to as an industry. Some people think they don't watch television — we don't give them a lot of good television [to watch]."

Smith, who has been spending more time at Vice's Los Angeles studio, has promised to change how TV is monetized. At the IAB U.K. Digital Upfronts in London on Oct. 23, he said he would bring native advertising — Vice's bread and butter before its current status as an investor favorite — to the new channel: "We were the first people to do native advertising, and we're going to move that over to TV." — MARISA GUTHRIE



Smith



Dubuc

FILM

Johnny Depp (UTA, Bloom Hergott) will star in and **Edgar Wright** (CAA, the U.K.'s Independent, Anonymous, Nelson Davis) will direct the Neil Gaiman children's book adaptation *Fortunately, the Milk*, with Fox in talks to produce and *Flight of the Conchords'* Bret McKenzie writing.

Elizabeth Banks (UTA, Untitled, Ziffren Brittenham) will direct *Pitch Perfect 3* for Universal.

Kristen Stewart (Gersh, McQuin Frankel) and **Chloe Sevigny** (WME, Brillstein) will star in a psychological thriller with Sevigny playing Lizzie Borden.



Kristen Stewart

Rights Available!

Hot material with Hollywood appeal

BY REBECCA FORD AND TATIANA SIEGEL

A Man's World: The Double Life of Emile Griffith (Simon & Schuster)
BY **Donald McRae**

AGENCIES **Curtis Brown**
U.K., ICM Partners

This cross between *The Imitation Game* and *Raging Bull* tackles the life of **Emile Griffith**, a black bisexual boxer from the U.S. Virgin Islands who killed an opponent with a barrage of blows during a 1962 bid to regain his world title.



"The Darknet" (Rolling Stone)

BY **David Kushner**
AGENCY **CAA**

This deep dive into the web's untraceable, anonymous "Wild West" is generating buzz. Originally launched by the U.S. government, the "darknet" now is home to some of the world's most dangerous drug dealers, hackers, arms runners and sex traffickers.

Star Trek's Final Frontier: Boldly Going Over-the-Top

STAR TREK IS ON A MISSION into uncharted territory: streaming. CBS revealed Nov. 2 that it is teaming with **Alex Kurtzman**, who co-wrote the 2009 film reboot and its sequel, for another TV take on the cult hit. The new *Star Trek* will be produced by CBS Television Studios for CBS All Access, the network's digital subscription and VOD service. Only the series premiere will air on the linear network in January 2017, about four months after the sci-fi classic's 50th anniversary.



Star Trek; Kurtzman

Star Trek will mark the network's first series developed specifically for All Access, which debuted in 2014. As CBS looks to boost original content (and subscribers) for the \$5.99 monthly service, *Trek* was a logical first choice, given all of the franchise's previous series are available on All Access. CBS — which has tried for years to revive *Trek* despite rights issues and fears of franchise fatigue — hopes the new series will be for All Access what *House of Cards* has been for Netflix, but insiders say it is unclear whether the network will release the episodes in an all-at-once manner similar to Netflix's binge strategy. "We've experienced terrific growth for CBS All Access, expanding the service across affiliates and devices in a very short time," says CBS Digital Media executive vp and GM **Marc DeBevoise**. "We now have an incredible opportunity to accelerate this growth with the iconic *Star Trek*." — LESLEY GOLDBERG

The Big Number

Spectre's U.K. box office in its first seven days, the territory's biggest opening week to date (topping Skyfall's \$60 million).

\$63.8M

James Franco (CAA, Untitled, Sloane Offer) will direct and play Tommy Wiseau in New Line's *The Disaster Artist*, about Wiseau's cult film *The Room*, with Seth Rogen producing and in talks to star.

Mila Kunis (CAA, Curtis, Felker Toczek), Kristen Bell (CAA, Schreck Rose) and Christina Applegate (CAA, Management 360, Hansen Jacobson) will star in an untitled mom comedy for STX.

Martin Scorsese (WME, LBI, Bloom Hergott) has reupped his deal with Paramount through 2019.

Nicole Kidman (CAA, Australia's Shanahan, Media Talent, Jackoway Tyerman) will star in the thriller *The Silent Wife*.

Vince Vaughn (WME, Jackoway Tyerman) and Forest Whitaker (WME, Brillstein, Ziffren Brittenham) will star in the drama *The Archbishop and the Antichrist*.

Jennifer Aniston (CAA, Brillstein, Hansen Jacobson) is in talks to star in the novel adaptation *What Alice Forgot* for TriStar.

Paramount will adapt the sci-fi novel *All Our Wrong Todays*, with Amy Pascal producing.

Jon Hamm (CAA, Forward, Sloane Offer) will join Ansel Elgort in the crime thriller *Baby Driver*.

Former Paramount exec **Adam Goodman** has launched the production company Dichotomy with a Paramount first-look deal.

Steve Jobs' Michael Stuhlbarg (ICM, Viking, Hansen Jacobson) has joined Marvel's *Doctor Strange*.

Wild Tales' Damian Szifron (WME, Bloom Hergott) will direct Mark Wahlberg in *The Six Billion Dollar Man*, replacing Peter Berg.

Josh Duhamel (ICM, John Carrabino, Hansen Jacobson) and Famke Janssen (ICM, Brookside) will star in the game show satire *This Is Your Death*, with Giancarlo Esposito directing.

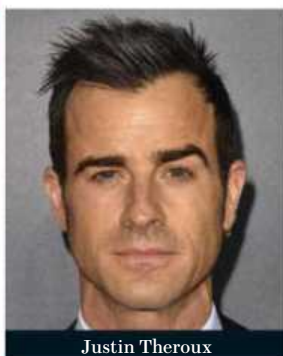
TELEVISION

Ricky Gervais (WME, the U.K.'s United, the U.K.'s MHA, Nelson Davis) will host the 2016 Golden Globes.

LeBron James (WME, LRM, Ziffren Brittenham) will produce and **Chris Hardwick (UTA, Brillstein, Stone Meyer)** will host the game show *The Wall* for NBC.



Ricky Gervais



Justin Theroux



The *Leftovers* star is in talks to join Emily Blunt in DreamWorks' *The Girl on the Train*, replacing Chris Evans.



James Franco



Selena Gomez



Damian Szifron

Bryan Fuller (WME, Ziffren Brittenham) will develop an *Amazing Stories* reboot for NBC.

McG (WME, Management 360, Sloane Offer) has signed a two-year deal with ABC Family, ABC Studios and ABC Signature.

The Walking Dead's **Norman Reedus (CAA, Brillstein, Jackoway Tyerman)** will host the motorcycle docuseries *Ride With Norman Reedus* for AMC.

Fox will air the Miss Universe and Miss USA pageants in partnership with IMG. The network has ordered full seasons of *Grandfathered* and *The Grinder* and will develop the family comedy *Weird Like Us* from Ed Helms and *Colbert Report* alum Max Werner. ... **NBC** will adapt *True Blood* author Charlaine Harris' *Midnight, Texas* novels with Harris producing. ... **ABC** has ordered full seasons of *Dr. Ken* and *The Muppets* and will develop a celebrity lifestyle comedy from *Parks and Recreation's* Aisha Muharrar. ... **CBS** has ordered full seasons of *Limitless* and *Life in Pieces* and more scripts for *Code Black* and will develop a high school comedy from Will Arnett. ... **AMC** has renewed *The Walking*



Foster's Malibu sale

Dead. ... Syfy has ordered a Van Helsing series with Neil LaBute showrunning. ... **TBS** has ordered to series the dark comedy *Search Party*, with *Arrested Development's* Alia Shawkat starring. ... **Starz** has renewed *Ash vs. Evil Dead*.

DIGITAL

Activision Blizzard is acquiring *Candy Crush* maker King Digital for \$5.9 billion.

Selena Gomez (WME, Brillstein, Ziffren Brittenham) will produce the YA adaptation series *13 Reasons Why* for Netflix.

Tidal has ordered the stand-up comedy series *No Small Talk* and signed a deal for events and naming rights for the theater in Brooklyn's Barclays Center.

Hulu has renewed *Casual*.

Roadside Attractions and **Lionsgate** will release Spike Lee's Amazon Studios movie *Chi-Raq* on Dec. 4.

Viacom has partnered with TiVo to measure TV viewership.

Pandora has acquired exclusive streaming rights to the podcast *Serial*.

REAL ESTATE

Jonah Hill (Hilton & Hyland) has sold his Hollywood Hills home for \$3.65 million.

The Real Housewives of Beverly Hills' Yolanda Foster has sold her Malibu home for \$19.5 million.

REP SHEET



▲ **Amy Schumer** has signed with manager **Guy Oseary**.

Quantico's **Priyanka Chopra** has signed with **WME**.

CSI's **Jorja Fox** has signed with **Gersh**.

YouTube's **Rhett & Link** are with **UTA**.

NEXT BIG THING



Name
Pom Klementieff
Reps
Untitled, Jackoway Tyerman
Why She Matters
The actress, 29, scored a mysterious key role in *Guardians of the Galaxy Vol. 2*.

BEST ACTRESS NOMINEE GOTHAM AWARDS

"THE WONDER THAT IS 'GRANDMA' CAN BE SUMMED UP IN TWO WORDS: LILY TOMLIN."

-A.O. Scott, THE NEW YORK TIMES



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-David Lewis, SAN FRANCISCO CHRONICLE



"LILY TOMLIN WORKS MIRACLES. SHE'S COMEDY ROYALTY WHOSE BEST FILMS ('NASHVILLE,' 'THE LATE SHOW,' 'ALL OF ME') ALWAYS CUT DEEPER THAN A SMILE. BUT NO OSCAR. MAYBE 'GRANDMA' WILL DO THE TRICK. IT'S A TOMLIN TOUR DE FORCE."

-Peter Travers, ROLLING STONE



BEST ACTRESS LILY TOMLIN

GRANDMA

SONY PICTURES CLASSICS™

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Andy Lewis



➡ “It’s a bit toxic, fame. I got enough toxins in me body, I don’t need any of that!”

ADELE

The singer — whose new single, “Hello,” was the first to sell a million downloads in a week — explaining why she hasn’t done an interview since her son’s birth three years ago.

➡ “I’m aging like a president.”

JENNIFER LAWRENCE

The *Hunger Games* actress, joking that her busy schedule is wearing her out. She added that she doesn’t like to vacation because “I hate waking up without a goal.”

➡ “Having a hot body is just not my thing. I care a little, I don’t care a lot.”

DREW BARRYMORE

The actress, on how she’s come to terms with her figure after having two kids, Olive in 2012 and Frankie in 2014, with husband Will Kopelman.

➡ “What am I even doing down here? I make movies.”

PAUL RUDD

The *Ant-Man* actor, while standing on the field helping the Kansas City Royals celebrate their first World Series championship in 30 years.

➡ “If you can’t handle those guys, I don’t think the Chinese and Russians are going to be too afraid of you.”

BARACK OBAMA

The president, at a Democratic fundraiser — after a performance of the musical *Hamilton* — joking about the Republican candidates’ complaints over the moderators at the Oct. 28 CNBC debate.

➡ “I regret having upset Leah in the past, and wish her only the best in the future.”

KATIE HOLMES

The actress, responding to Leah Remini’s assertion that Holmes sent reports to the Church of Scientology after she complained about Tom Cruise “forcibly” kissing Holmes when Remini was at their house. “I said, ‘Hey, get a friggin’ room.’ I was written up for that.”

➡ “He can also be a little bit of a dick.”

J.J. ABRAMS

The *Star Wars: The Force Awakens* director, recalling the time he won \$1,000 from Harrison Ford — paid in pennies, Abrams noted — in a bet about whether plain M&Ms have peanuts in them (they do, in trace amounts).

➡ “We may yet see J.K. Dearest!”

J.K. ROWLING

The *Harry Potter* author, joking about the possibility of her 22-year-old daughter or 11-year-old son someday writing memoirs about what a terrible mother she is.





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ON BEHALF OF THE ENTIRE TEAM AT BROAD GREEN,
CONGRATULATIONS! WE ARE SO PROUD OF YOU.

SINCERELY,

Gabriel Hammond
Chief Executive Officer

About Town

HOLLYWOOD HITS THE RED CARPET

Hollywood Film Awards Beverly Hills, Nov. 1

BILLED AS “THE OFFICIAL LAUNCH OF THE awards season,” the HFAs often are handled as an untelevised practice round for ensuing months of awards shows. **Amy Schumer**, *Inside Out*’s **Pete Docter**, **Saoirse Ronan** and the cast of *Straight Outta Compton* turned out for the ceremony, as did many A-list honorees, including *Concussion*’s **Will Smith**, **Alicia Vikander** for *The Danish Girl* and *The Hateful Eight*’s **Channing Tatum** and **Kurt Russell**. **Jamie Foxx** introduced the **Quentin Tarantino** cast with a word of support for the director, whose anti-police-brutality protest Oct. 24 unleashed a call from law enforcement to boycott the film. As performers were being lauded for work that has yet to be released, host **James Corden** joked: “Technically these should be called the ‘IMDb In-Production Awards.’” The show ended with **Robert De Niro** being given the Career Achievement Award and a standing ovation as he made his way onstage. “The Hollywood Film Awards are supposed to be the start to the awards season,” he said. “For me, the awards season started 40 years ago. ... That’s a long f—ing awards season.” — MIA GALUPPO



1 From left: *Straight Outta Compton* co-stars Corey Hawkins, O’Shea Jackson Jr. and Jason Mitchell with Jackson’s dad, Ice Cube, who presented them with the Hollywood breakout ensemble award.

2 *Trainwreck*’s Schumer (in Calvin Klein) accepted the comedy award and in her speech thanked producer Judd Apatow and touched on everything from *The Danish Girl* to Barbara Walters’ libido.

3 *The Martian* producer Ridley Scott (in the Instagram photo booth) nabbed the producer award at the 19th annual show.

4 Jake Gyllenhaal presented the actress award to *Suffragette*’s Carey Mulligan at the ceremony, which took place at The Beverly Hilton.

5 Jane Fonda received a standing ovation upon being given the supporting actress award.

6 Ronan (in Lanvin) accepted the New Hollywood Award for her role in *Brooklyn*.

7 *The Danish Girl* director Tom Hooper received the director award.

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About Town

HOLLYWOOD HITS THE RED CARPET



Britannia Awards
Beverly Hills, Oct. 30

1 From left: *Star Wars*' John Boyega, Harrison Ford — who took home the Albert R. Broccoli award for worldwide contribution to entertainment — and presenter J.J. Abrams.

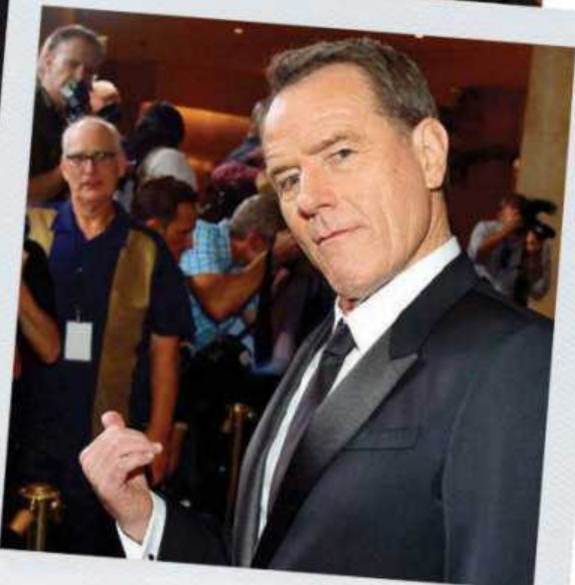
2 "I'm honored to receive an award that's been given to a distinguished group of men and ... men, for a century," said Meryl Streep (with fellow honoree, director Sam Mendes) of receiving the Stanley Kubrick award for excellence in film.

3 Presenter Robert Downey Jr. (left) and honoree Orlando Bloom, who accepted the humanitarian award for his work with UNICEF.

4 Lily Collins (in Burberry Prorsum).

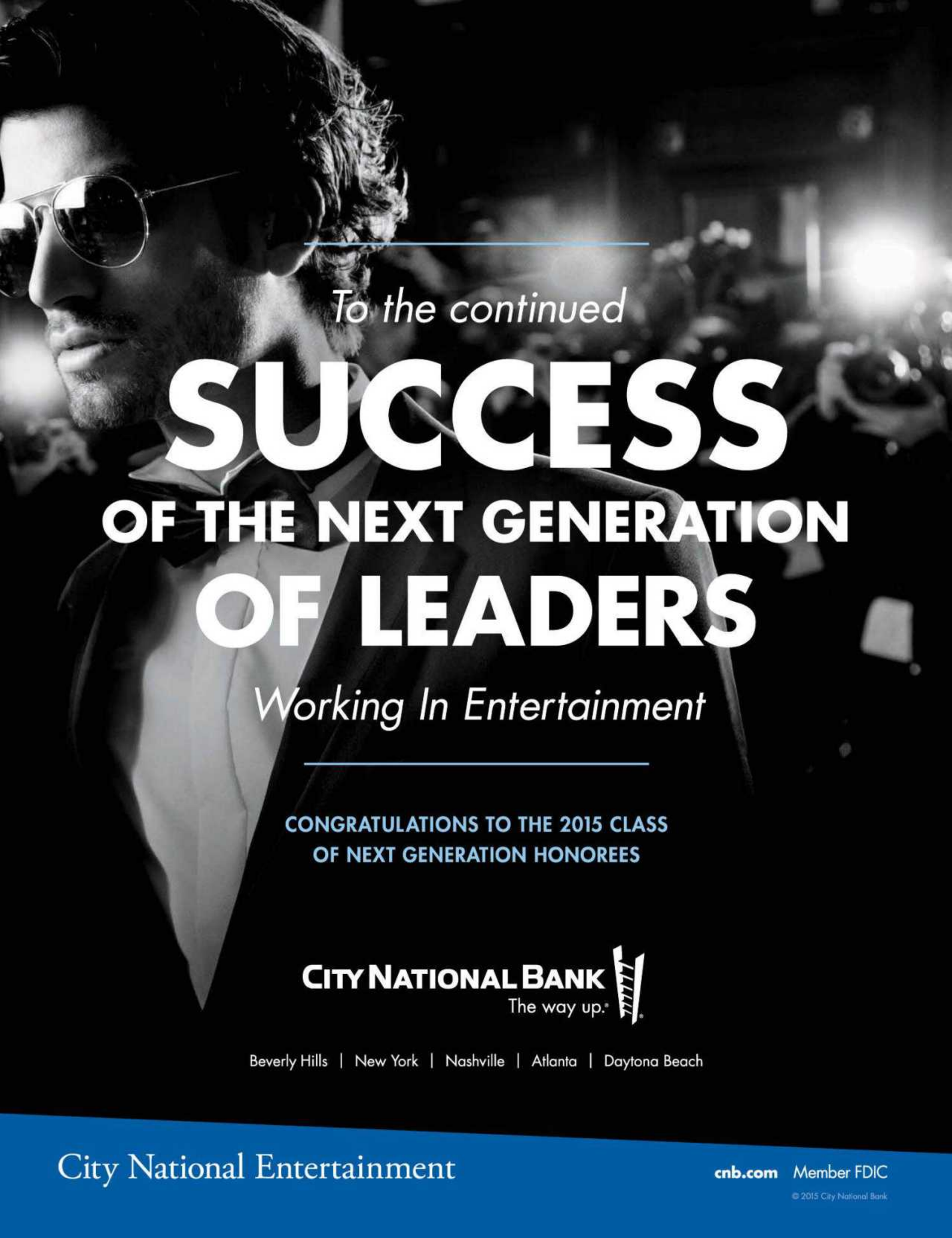
5 Steve Carell hit the carpet at The Beverly Hilton.

6 Producer Julia Carey and husband and honoree James Corden, who thanked Carey in his speech: "She changed my life ... and she's so hot. There's a camera on her, right? Thank God I'm funny."



Bryan Cranston presented *Late Late Show* host James Corden with the award for the British Artist of the Year at the event emceed by U.K. comic Jack Whitehall.





To the continued

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About Town

HOLLYWOOD HITS THE RED CARPET

American Cinematheque Los Angeles, Oct. 30



1 Writer-director Jean-Marc Vallee and Jennifer Garner.



2 Matthew McConaughey presented Reese Witherspoon with the American Cinematheque Award.

3 Witherspoon was flanked by her children, Ava and Deacon Phillippe: "This whole experience is just overwhelming because I'm literally just a girl from Nashville who had a big dream."



Laura Dern (left), who took to the stage to speak about her friend Witherspoon, with Isla Fisher at the Hyatt Regency Century Plaza for the 29th annual benefit, which supports programs throughout the year by nonprofit American Cinematheque.



amfAR Gala Hollywood, Oct. 29

1 From left: *American Horror Story: Hotel* co-stars Sarah Paulson, Denis O'Hare and Lady Gaga, who closed the night with a 10-song set. Said Paulson of honoree and showrunner Ryan Murphy: "Is there any recognition Ryan is not deserving of? You could give him an orange cone in the middle of the road for best parking, in my opinion."

2 *Scream Queens*' Jamie Lee Curtis at amfAR's sixth annual Inspiration Gala at Milk Studios that raised upward of \$3.1 million.

3 "I'm very honored to be here tonight as amfAR's big gay of the year," said the night's sole honoree, Murphy (with host Gwyneth Paltrow, in Ralph & Russo Couture). "I have to tell you this right up front: If I could go back in time and tell my 18-year-old self that I would be alive in 2015 receiving this award, that young man could not have believed it."

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About Town

RAMBLING REPORTER *By Chris Gardner & Rebecca Ford*



The Right to Show Oscar in a Compromising Way

J.J. Abrams recently found himself depicted in a compromising position (with an Oscar statuette), along with President Barack Obama (with a Washington Monument), on posters designed by conservative artist Sabo and headlined “Presidential Circle Jerk.” The art was put up in Brentwood, Pacific Palisades and Santa Monica ahead of an Oct. 10 Obama fundraiser hosted by Abrams at his Palisades home. Though sources say that Abrams asked his Bad Robot staffers to remove the posters near the office in Santa Monica, Abrams revealed that he wasn’t personally offended when *THR* ran into him at GLSEN’s Respect Awards. “I didn’t care about it for me, but as an American, I felt offended for our president. But I also believe in free speech and I understand that a ‘conservative’ artist felt his need to express himself in that way.”

How Macau Landed Marty, Brad, Leo & Bob

The red carpet rolled out for Martin Scorsese, Leonardo DiCaprio, Robert De Niro, Brett Ratner, Mariah Carey and her billionaire boyfriend, James Packer, on Oct. 27 at the unveiling of a \$3.2 billion Hollywood-themed casino resort called Studio City. But this one was located in the gambling metropolis of Macau. Why did so many A-listers make the trek? De Niro and Brad Pitt were reportedly paid \$13 million each to star in the Scorsese-directed \$70 million, 15-minute promo *The Audition*, which was shot in New York and on the property backed by Macau-based Melco Crown CEO Lawrence Ho and Packer (Ratner’s RatPac Entertainment partner). Gary Goddard, whose Goddard Group handled planning and the exterior design, tells *THR*: “That [film] was a stroke of marketing genius by Mr. Packer and Mr. Ho. It got picked up around the world.” *THR* also spotted Packer at Carey’s Oct. 31 Halloween bash at her (surprisingly modest) Mulholland Estates Airbnb rental, and upon arriving, the film financier (wearing a black mask) planted his hand on the back end of Carey (dressed as a witch) and kept it there for most of the evening.

Sobering Counseling From Sophia Loren

When asked about advice for newbie actresses, Sophia Loren, who recently turned 81, had one answer: Be careful. “To choose

[this], they have to be careful about the people they meet, they have to be careful about what they’re [being] proposed,” says Loren. “You can’t just say, ‘Tomorrow, I want to do this.’ I wish [we all] could think like that, but it’s impossible.”

Warren Buffett Calls Saul

The Albuquerque, N.M., set of *Better Call Saul* hosted VIP guest Warren Buffett during the Oct. 26 filming of the second season’s final episode. The investor, known to be a big fan of *Saul* precursor *Breaking Bad*, met with series star Bob Odenkirk, actor Michael McKean, Sony Pictures Television chair Steve Mosko and SPT execs John Westphal, Zack Van Amburg and Jamie Erlicht. He also posed for a photo draped in character Chuck



From left: Odenkirk, Buffett, Jonathan Banks and McKean on the set of *Saul*.

McGill’s famous “space blanket.” Asked why he loves the show, Buffett tells *THR*: “Great writing, great acting, great people. When Vince Gilligan is in charge, a show is a cinch to be five stars.” Of Buffett’s visit, Mosko adds: “It was great to have him on set.”

Jem and the Holograms Did Not Scare Off Scooter

Though Scooter Braun’s latest foray into film producing has proved unsuccessful (Universal’s *Jem and the Holograms* opened at \$1.4 million domestically), he is on to the next project and talking to pop clients Justin Bieber and Ariana Grande. “We’re already working on it,” he tells *THR*. “Right now, both of them are focused on music this year, but in the very near future, we’re trying to find the right project for them.” Braun, also an exec producer of CBS’ *Scorpion*, says Bieber, who has a cameo in *Zoolander 2*, may make the leap soon. “Justin could be in a comedy with his comic heroes,” adds Braun. “He’d be very happy.” *THR*



Loren

Power Dining



Whitesell

Sharing the room at The Grill: David Ellison, Patrick Whitesell, Jeanne Newman, Michelle Bohan and Howard Weitzman. ... All in at once at the Palm: Brian Grazer, Ron Howard and Peter Guber at one table; Leslie Moonves, Lucian Grainge and French distributor Tarak Ben Ammar at another; Richard Lovett with Ben Silverman at a third; and Sherry Lansing and Cynthia Yorkin at a fourth. Stacey Snider and Elton John rounded out the scene. ... Dustin Lance Black broke bread with Josh Hutcherson at Soho House. Jon Favreau and Nanci Ryder visited at other times. ... Kevin Hart ordered the bone-in file at STK. ... Nicolas Winding Refn met with WME’s Jeff Gorin and David Karp at Sushi Park. ... Pharrell took a meeting with Elizabeth Gabler and Marisa Paiva in the Fox executive dining room.



HOT NEW RESTAURANT ESTRELLA

The Quick Pitch Dakota Weiss, a former *Top Chef* contestant who previously helmed the Sunset Tower kitchen and, recently, Ninethirty at the W in Westwood, returns to the Sunset Strip with this organic-minded mecca in Barry Diller’s new InterActiveCorp building next to Book Soup. Expect habanero chimichurri with sous vide hanger steak, truffled pumpkin seeds speckled on Hamachi crudo and huckleberry-tomato jam with duck liver butter. The Inside Dish The ramshackle-chic, Laurel Canyon-inspired space was designed by in-demand firm Studio Collective (Rivabella, The Spare Room). 8800 Sunset Blvd. — GARY BAUM

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About Town

HITCHED, HATCHED, HIRED



Ryan Kavanaugh with Tommy at UCLA (left) and with wife Jessica at Tommy's birth (right).



TOMMY COHL KAVANAUGH

Ryan Kavanaugh, founder of Relativity Media, and his wife, *Sports Illustrated* model Jessica Roffey Kavanaugh, welcomed Tommy Cohl Kavanaugh on Oct. 23 at UCLA Medical Center in Santa Monica. He weighed 7.6 pounds and measured 19 inches.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

WEDDINGS

PMK-BNC talent publicist Jennifer Abel married Cullen Gallagher on Sept. 12 at Louland Falls near Park City in front of 125 guests. The couple will backpack in Vietnam in December for their honeymoon.



Abel and Gallagher



Louie

BIRTHS

Todd Diener, an Untitled Entertainment manager, and his husband, Luc Brinker, owner of Two Management, welcomed son Louie Matthias Brinker Diener on Sept. 28 at Providence Tarzana Medical Center.

Sarah Waldman, senior director of brand marketing & communications at PMK-BNC, and her husband, Robert Badgley, co-founder of marketing firm The Visionary Group, welcomed daughter Lincoln June Badgley Sept. 16 at Cedars-Sinai Medical Center in Los Angeles.

Michael Barker, co-president and co-founder of Sony Pictures Classics, welcomed grandson Calvin Lee Grigaliunas on Oct. 29 at Lenox Hill Hospital in New York.

CONGRATS

Broad Green Pictures hired Ella Robinson as vp East Coast publicity Oct. 20.

Sony Pictures Motion Picture Group named Louise Chater executive vp international strategy & research Oct. 22.

David Anderson joined UTA as an executive in the digital media department Oct. 23.



Anderson

The Alliance for Children's Rights will present Fox Television Group chairmen and CEOs Gary Newman and Dana Walden with the National Champion for Children Award at its 24th Annual dinner March 10 at the Beverly Hilton.

Cheryl Boone Isaacs and DeVon Franklin will be honored by the Southern California Leadership Council on Jan. 18.

Taya Kyle, the widow of Chris Kyle, the Navy SEAL who inspired the film *American Sniper*, will present Clint Eastwood with the honor of the Navy SEAL Foundation Patriot Award, in Los Angeles on Nov. 5.

DEATHS

Actress Maureen O'Hara, the Irish beauty whose striking

features were so dazzling that she was dubbed "The Queen of Technicolor," died Oct. 24 at her home in Boise, Idaho. She was 95.

Marty Ingels, the actor, comedian and husband of Oscar-winning actress Shirley Jones, died Oct. 21 in Tarzana after a stroke. He was 79.

Bob Minkler, who won an Oscar for best sound for his work on *Star Wars*, died Oct. 11 of respiratory failure at home in Oregon. He was 78.

Charles Rosher Jr., who served as the cinematographer on the Robert Altman films *3 Women* and *A Wedding*, died Oct. 14 of lung cancer in Beverly Hills. He was 80.

Peter Dougherty, an MTV stalwart who helped develop the influential hip-hop show *Yo! MTV Raps*, died Oct. 12 of a heart attack in Hastings-on-Hudson, N.Y. He was 59.

Al Molinaro, who played Al Delvecchio, the owner of Arnold's Drive-In, on the popular ABC sitcom *Happy Days*, died Oct. 30 at Verdugo Hills Hospital in Glendale, Calif. He was 96.

Fred Thompson, 1942-2015

The former U.S. senator from Tennessee — who left politics to appear in movies (*Cape Fear*) and TV (*Law & Order*), then returned in 2007 to run for president — died of lymphoma Nov. 1 at age 73. Former *Law & Order* executive producer William N. Fordes remembers him here.



Thompson

I knew he was a former prosecutor in real life. But where Fred had worked for the feds, I'd been with the Manhattan District Attorney's Office, the actual setting for *Law & Order*, and I was very protective of the verisimilitude of the show. I was immediately skeptical that we could sell him as the DA of the premiere NYC prosecutor's office, and made that skepticism known.

Fred, always the ultimate professional, did not take umbrage to my protestations, instead suggesting that we portray his character as the quintessential Southern carpetbagger who'd come up from Dixie because he was tired of being a big fish in a little pond. [Creator] Dick [Wolf] went for the concept and we wrote him as an outsider who'd pushed his way to the top.

The audience adored Fred, and he brought to the character and the show a non-New Yorker sensibility that provided us writers with another dimension and outlook. In addition, Fred's personal politics were far more conservative than those of any real Manhattan DA, which gave us even more to work with, and made for some lively debates on and off the set.

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AND HONORARY FAMILY MEMBER
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Tim Palen

The *Hunger Games*' marketing guru on creating franchises, using real blood on posters, Jennifer Lawrence's pay and when to put ads on porn sites By Pamela McClintock

"You have to be in touch with what it's like to be on the planet right now," Palen says of increasing diversity in film. He was photographed Oct. 22 in his Santa Monica office.

ON OCT. 27, LIAM HEMSWORTH joined art aficionados at the Leica Gallery in West Hollywood, where provocative photographs of the cast of *The Hunger Games* went on display through Oct. 31. The photos, shot by Lionsgate chief brand officer and president of worldwide marketing Tim Palen, have been used in the campaigns for the blockbuster film franchise since it began in 2012 (the final installment, *Mockingjay — Part 2*, opens Nov. 20). Palen, 53, joined Lionsgate in 2001 and quickly established himself as one of the most creative minds in movie marketing. His edgy campaign for *Saw* in 2004 helped launch the then-upstart Lionsgate's first franchise, and he was part of the core team pulling off one of the biggest upsets in Oscar history when *Crash* won best picture in 2005. This fall, he smartly sold Lionsgate's drug-war drama *Sicario* as a taut thriller and is gearing up for the March 18 release of the penultimate title in the *Divergent* saga. In addition to running a 75-employee marketing

group that releases about 15 films a year for the Lionsgate and Summit labels, Palen has published three books of photography, most recently, *Tim Palen: The Hunger Games*. Palen, who, with Abel Villarreal, his partner of 27 years, splits his time between homes in Silver Lake and near Joshua Tree, invited *THR* to his Santa Monica office to talk about, among other things, how he once had real blood drawn from *Saw* actor Tobin Bell for a poster.

When was the first time your own photographs were used in a campaign?

The first poster that I did for Lionsgate was for a movie called *Wonderland* (2003). I'm really bad at sketching, and I fancy myself as an art director in addition to a marketer, but I had this idea for a poster. I wanted it to look sort of like a Rolling Stones *Sticky Fingers* album cover, and I started to sketch it, and it was embarrassingly bad. On a Saturday, I asked my friend to come over and we went to Hollywood Toys and got a fake gun. We stuffed something

A filmmaker in Genova, Italy, once sent Palen a DVD of his movie — and a pair of underwear.



Palen's 259-page book of photos from *The Hunger Games*. He's also helping design the company's new theme park in Dubai.

down his pants, went into the backyard and took a picture. I

presented it with a few other sketches to the director, and he said that should be our poster. I said we would have someone properly photograph it, and he said, "No, that should be our poster."

And how often do you use your own photos?

I've done all of *The Hunger Games*, and some for *Insurgent*. I did the campaign for *Precious*, and I did a documentary, *I'm Your Man*, about Leonard Cohen. We didn't have any photography for the movie, so through the director I reached out to Leonard and asked if he'd sit for us. He said under two conditions: "One, come by yourself, and two, you have an hour." I'm a shy person, so that was heaven.

Why does the bulk of money spent on campaigns still go to TV when eyeballs are shifting to digital and social media?

Television is the necessary evil; it's absolutely crucial and a huge part of the mix,



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especially with co-viewing opportunities like sports. People don't DVR sports. You can't underestimate something like that when you know people are in front of the television with the whole family and they're not fast-forwarding through commercials.

Prerelease tracking is increasingly unreliable. What's going on?

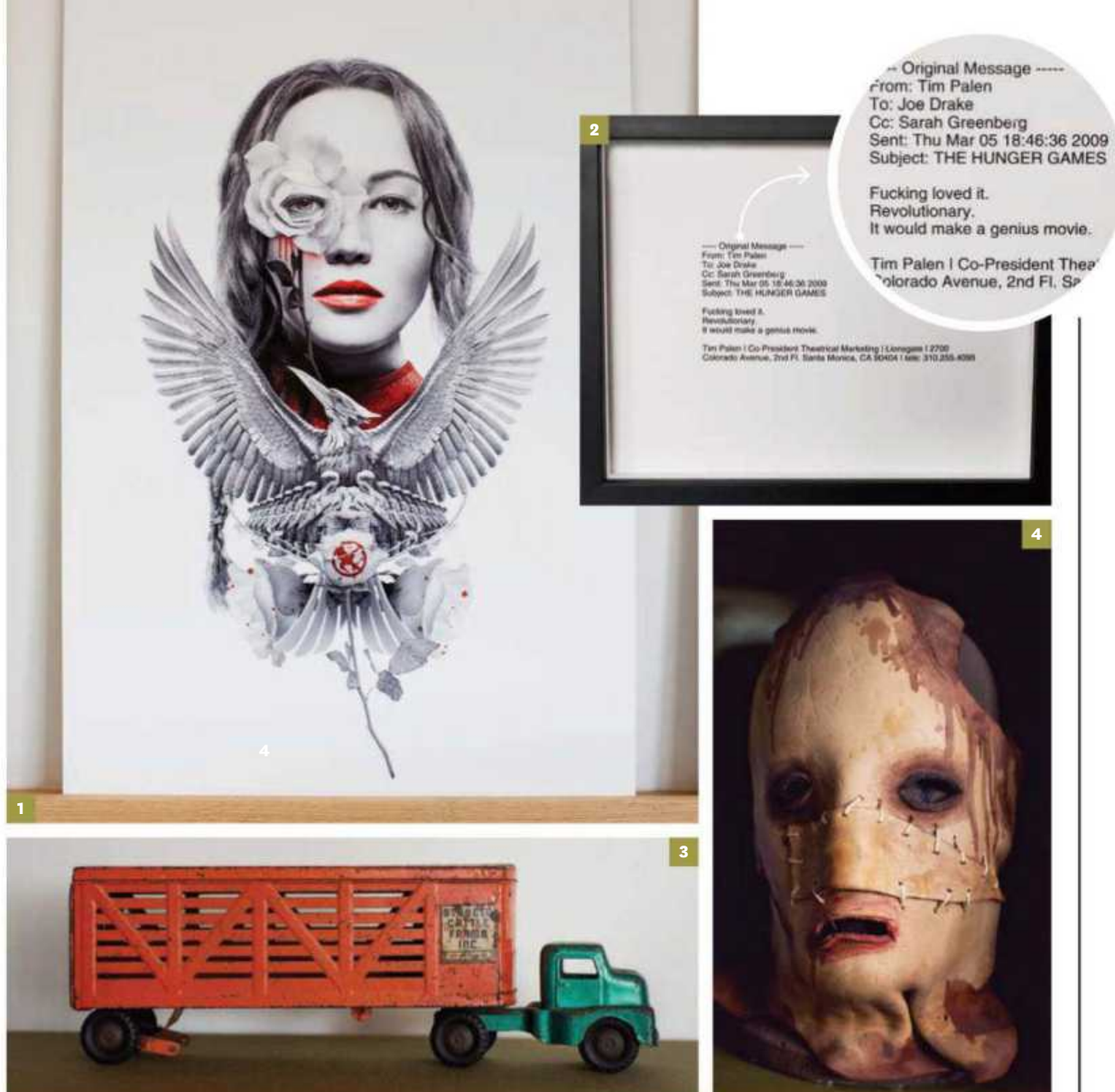
The landscape and the audience mix have changed. Remember when people would say African-Americans don't go to the movies? And then Tyler Perry was born. The first Tyler movie I worked on, *Diary of a Mad Black Woman*, the tracking was off by some astronomical number because that segment of the population wasn't on NRG or on MarketCast's radar. At this point, we're forced to piece together things that give us a gauge of the weather, but there's no replacement for your gut and taste. One thing I'm super proud of is we've never tested a trailer for any of the *Hunger Games* movies, which is unheard of.

Why?

If you cut a trailer that's $A+B=C$, it will test better than a trailer that's just a big question mark. [But] when you build a campaign that is educating people about a property, that first piece sometimes *should* be a giant question mark. Testing would have told us: If you want to get boys, you need more action. That doesn't mean testing is wrong, but we would have been horribly wrong had we used that to guide our campaign.

What's been your most difficult campaign?

The first *Saw* movie was one of the smartest horror movies ever made. [But] it was uber-violent and gruesome. How do you tell people this is one of the most violent experiences you're ever going to have and it's going to blow your head off in a good way? We never used Tobin Bell's Jigsaw in a poster until the third movie. I have this belief that the more familiar the villain, the less scary they are. If the bogeyman looks like your handsome neighbor, it's way less scary than the bogeyman you imagine hiding under your bed. When we finally decided to debut him, I wanted to have this gorgeous, formal portrait of him. I thought, "How great it would be if in a printer, we actually mixed in some of his blood?" So I pitched it to Tobin, who thought it was a really freaky idea. I sent a medical team to his house.



- 1 One of many portraits Palen shot of Lawrence in character as Katniss Everdeen.
- 2 An email he sent to colleagues after reading the *The Hunger Games*.
- 3 "I like trucks," says Palen.
- 4 A mask Palen created for a poster shoot for *Texas Chainsaw Massacre: The Next Generation*.
- 5 The bow used by Lawrence in the first *Hunger Games* movie.

We went to the printer and had to have hazmat people there because of disease control. We have footage of them mixing his blood into the red magenta and then running it through the press.

I heard you advertised *Saw* in S&M magazines. True?

We have regularly bought porn sites because it's inexpensive and efficient. I think we did it for *Expendables*. I don't know that everybody does it.

The first *Hunger Games* established Jennifer Lawrence as a major star. What has been your experience watching her evolve?

She's authentically familiar and funny and unaffected and the girl you want to be friends with. The first time I photographed her in North Carolina on the set of the first movie, no one knew that this was going to be a rocket. She asked me to play a joke on Josh [Hutcherson]. I've photographed her seven times and for every shoot, there was a moment when she did something completely crazy and spontaneous.

Did you read her essay about gender pay?

I did. I think she's worth her weight in gold — her specifically, but I'm not smart enough about such deals to know.

Outdoor advertising is much bigger in L.A. than elsewhere. Is that because studio

bosses live here and see billboards?

Well, also a lot of journalists are here and a lot the tracking services are here, so if your job is to make the world feel like something is happening, to be invisible is not a good idea.

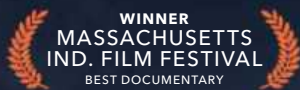
Precious, which Lionsgate released in 2009, could not have been an easy sell.

It was a tough movie that I don't know everyone thought could work. We relied on the single biggest gift that any marketer could get, and that's a movie that moves people. It moves, changes and motivates people. That's an unusual thing to have. Oprah [an executive producer on the film] said the thing about *Precious* is we walk by her every day and choose not to see her. The first poster we did was an illustration of her without a face. I think *Sicario* was really similar in that, especially living in California, it's something that's too ugly to look at.

What campaigns have impressed you lately?

I think the *Cinderella* campaign was great. It was so elegant and smart. It didn't feel like it was a girls' movie. It didn't feel young; it felt like a big, glossy fashion event.

If there was an industry meeting of all the marketing heads, what would you say? I'd call in sick. **TTIP**



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Why YouTube Really Wants to Be Netflix

Google, long disappointed by profit margins at its video giant, chases a paid model in a crowded landscape. But it might be wishful thinking

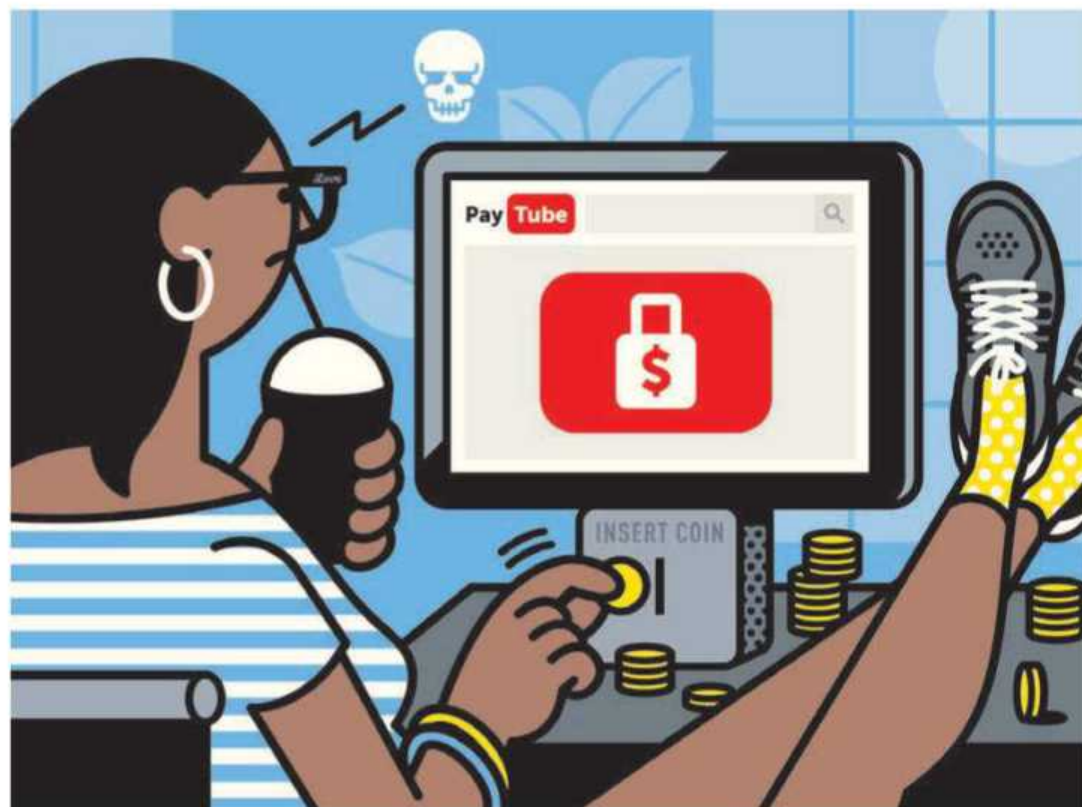
By Michael Wolff

ON OCT. 28, YOUTUBE, THE FREE VIDEO giant, launched a \$10-a-month subscription service called YouTube Red. *The New York Times* characterized the move this way: “YouTube generates billions of dollars a year running ads in its vast repository of music, video game and how-to videos. Now the video site and its parent company, Google, are hoping users will pay for the privilege to watch the same videos without ads.”

In other words, YouTube is billion-dollar fabulous, but pay no attention to that. Now it has a new business with the exact opposite model from — indeed, one that seems inimical to — such fabulousness. Oh yes, noted the *Times*, the company “simultaneously announced YouTube originals” — programming you can get only if you pay. So YouTube actually is Netflix now, or Amazon Prime or Hulu.

There are two perplexing things here: trying to unravel the nature of an ever-more-quickly transforming video business, one with no leaders or breakaway business models (except the ongoing dominance of the yet-to-be-upended television industry); and trying to unravel what the media means when it tries to intuit the new model from the press releases of companies that themselves seem confused about what the new model is.

To be a little clearer: 1) Google long has been disappointed by the effectiveness and profit margins of advertising on YouTube — indeed, YouTube’s culture-shaking success is more media perception than a bottom-line fact (as noted by RBC Capital Markets analyst David Bank: An entire week of YouTube is about as valuable to major advertisers as a first-run episode of CBS’ *The Big Bang Theory*). 2) It has implemented a series of strategies, none particularly successful — hiring pros to make YouTube content; promoting big-traffic YouTube stars via traditional media venues — in an effort to be less like a user-generated, homespun digital experience and more like television. 3) It is deathly afraid of the growing movement toward ad-blocking software — hence the flight to subscriptions. 4) It is deeply envious of Netflix,



which makes about as much money as YouTube — though, as it happens, is even less profitable. 5) It always is trying to game-check Apple.

Indeed, just as Google was announcing its streaming, over-the-top service fastened to YouTube, Apple CEO Tim Cook was expounding at a *Wall Street Journal* conference on his company’s efforts, so far not very successful, to find a meaningful place to “disrupt” the television/video marketplace. In Apple’s still-abstract vision, the increasingly fractured video world is made logical and navigable by an iPhone-like device that will organize video apps. Google, similarly, long has dreamed of being the most efficient search engine for the video world. Cook repeatedly used the word “platform,” meaning an uber system that controls lesser systems, and, as well, “content creators” — the phrase Google uses to describe YouTube.

But back to *The New York Times*. What the *Times*’ view (and much of the other coverage of the YouTube announcement) reflects is a sense that the video market is in a state of tech-led disruption. But this might as well be characterized as hapless confusion — a confusion exacerbated by dubious assertions in press releases. YouTube, claims Google, and

the *Times* repeats, “is the most popular video service in a world where people are spending less time watching television and more watching video on tablets and mobile phones.” Except, in fact, Netflix use occupies more than double the bandwidth YouTube does — much of it spent not only watching the same programming that might be watched on traditional television (so how different is it from TV?) but also, via smart TVs like Apple’s own, routing that programming back onto the television.

Partly this is more a disruption of definitions than of the business: YouTube might be the king of the low-value odd-lot video market, but it’s a long way from cracking the high-value premium content market. Apple already might be asserting platform hegemony, but it’s a long way from achieving meaningful content monopolies. Indeed, rather than platform dominance, Apple, YouTube and other new digital video outlets are facing a platform disadvantage: many distributors and limited high-value content. Netflix, for instance, says it will spend \$6 billion on content licensing and production in 2016.

YouTube, whose central business premise has been the incredibly low cost of its mostly user-created content, in its new form will need



Cook



YouTube head of content and business Robert Kyncl, a former Netflix executive, at the Oct. 21 reveal of YouTube Red, which will premiere the doc *A Trip to Unicorn Island*.

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to become an aggressive high-cost licensor. Naturally, given the plethora of new digital distributors — along with digital natives, offerings from such traditional content makers as CBS and HBO are competing — the cost of licensing only goes up in a seller's market and in a world where tech companies have no experience managing content costs.

Likewise, selling ever-more \$10-a-month subscriptions depends on an endlessly expanding

appetite for premium video or on convincing consumers to buy a hodgepodge of a la carte \$10 packages rather than a cable or satellite carrier's, or someone else's, single inclusive one. Of course, in the theory of platform hegemony, a platform becomes so standard and powerful that consumers and content creators must fall in line around it. That, however, flies in the face of show business theory, wherein consumers follow a hit — hence the hit

always rules, assuring a content producer's ability to do lucrative package deals.

So what is the new YouTube Red service? Reading between the lines, it is hedged bets, contradictory goals and, as yet, wishful thinking.

Michael Wolff is a THR contributing editor who writes frequently about media. His latest book is Television Is the New Television.

Take That: I've Got the New *Star Trek*! CBS' 2017 reboot is boldly going to its streaming service as the arms race among Netflix, Hulu and Amazon now includes digital offshoots of traditional networks

By Natalie Jarvey

| Service | Price | What It's Got | What's Missing | Why Subscribe |
|-----------------------------------|--|--|--|---|
| Amazon Prime Instant Video | \$99 a year (part of Prime subscription) Subscribers: N/A | Niche original series led by Emmy winner <i>Transparent</i> — as well as the new 1980s comedy <i>Red Oaks</i> and drama <i>The Man in the High Castle</i> (Nov. 20) — round out licensed titles that include the HBO back catalog and CBS summer series; Prime is expanding into indie-oriented original films with Spike Lee's <i>Chi-Raq</i> . | A broad original hit a la Netflix's <i>Orange Is the New Black</i> ; newer HBO shows like <i>Game of Thrones</i> ; distribution on the new Apple TV set-top box. | Part of a Prime subscription that offers free shipping on many Amazon items; also includes Prime Music and unlimited photo storage. |
| CBS All Access | \$5.99 a month Subscribers: N/A | ► More than 7,500 on-demand episodes of CBS hits including <i>The Good Wife</i> and <i>Mom</i> as well as classics such as <i>Cheers</i> and <i>Taxi</i> are the big draw for the service, which also offers live local broadcasts in more than 100 affiliate markets. Coming in 2017: <i>Star Trek</i> . | CBS' <i>Thursday Night Football</i> games and special events including 2015's Grammy Awards, which are not available to live-stream. | Past episodes of many shows are available elsewhere, and CBS.com streams new episodes for nonsubscribers, but All Access offers fewer ads and next-day viewing on mobile. |
| HBO Now | \$14.99 a month Subscribers: N/A | ◀ All the perks of HBO without the pesky cable subscription, including new episodes of hits like <i>Game of Thrones</i> as well as hot-button documentaries and comedy specials; also offers full seasons of classics like <i>The Sopranos</i> and a rotating roster of several hundred film titles. | More programming for new digital subscribers, but it's coming via a daily newscast from Vice and the shortform hit <i>High Maintenance</i> . | HBO Now offers the same content as regular HBO but at a slightly cheaper price than having it added to a cable bundle — and with unlimited password sharing. |
| Hulu | \$7.99 a month (limited ads) Subscribers: 9 million | A small but growing slate of originals, including Jason Reitman's <i>Casual</i> and upcoming projects from J.J. Abrams and Jason Katims , bolster a strong library of next-day TV as well as exclusive streaming of Fox breakout <i>Empire</i> , the <i>Seinfeld</i> library, <i>South Park</i> and more. | A more robust film library, despite exclusive Criterion Collection rights and a deal to add releases from Lionsgate, MGM and Paramount. | A new ad-free \$11.99-a-month option addresses customers' biggest complaint about the service, still one of the few places to watch a TV show the day after it airs. |
| Netflix | \$9.99 a month (Standard) Subscribers: 69 million worldwide | An ever-expanding slate of originals includes Aziz Ansari's <i>Master of None</i> (Nov. 6), a future Chelsea Handler talk show, children's series and original movies starting with <i>Beasts of No Nation</i> and Adam Sandler's <i>The Ridiculous 6</i> (Dec. 11) — plus the series <i>Breaking Bad</i> , <i>Mad Men</i> and more. | A larger selection of popular movies, deals for which have lapsed as Netflix's focus has turned to creating hits from scratch. Disney will help when its movies hit in 2016. | The first online service to break out with original programs also has the greatest breadth of originals and is one of the few to offer streaming in ultra HD (though it costs extra). |
| PlayStation Vue | \$49.99 a month (Basic) Subscribers: N/A | ► More than 50 channels of live and recorded TV including AMC, Bravo and Cartoon Network mean a subscriber won't miss <i>The Walking Dead</i> . An additional \$10 a month adds channels including local sports, and an extra \$20 a month adds niche cable nets and college sports to the lineup. | Wide availability. Subscriptions require a PlayStation console and are offered only in seven major markets, including Los Angeles, New York and San Francisco. | The breadth of networks available for live-streaming — and unlimited storage for recording shows — help justify a cablelike price. |
| Seeso | \$3.99 a month Subscribers: N/A | The yet-to-launch NBCUniversal service will include ad-free NBC fare available elsewhere (<i>30 Rock</i> , <i>Saturday Night Live</i>), more than 20 original comedies from funnymen including Dan Harmon and Wyatt Cenac and exclusives such as <i>Monty Python's Flying Circus</i> and <i>The Kids in the Hall</i> . | A current half-hour hit on NBC (the network doesn't have any) and exclusives on the old stuff. Seeso will need to bolster its library if it wants to keep subscribers coming back. | Hard-core comedy fans looking to replace the <i>Community</i> -shaped hole in their TV diet can't beat a price that makes it one of the cheapest ad-free options. |
| Showtime | \$10.99 a month Subscribers: N/A | ◀ The pay cable network's CIA hit <i>Homeland</i> and sophomore drama <i>The Affair</i> , available since July for streaming without the monthly cable commitment, join older hits <i>Weeds</i> and <i>Dexter</i> , more than 300 movie titles and live boxing bouts. | A broader range of acclaimed originals and the bigger HBO library of top-tier Hollywood movies to justify a monthly subscription. | A wide distribution plan — Hulu subscribers, for example, can sign up at a discount — and lower price make it easier to watch Showtime than HBO online. |
| Sling TV | \$20 a month Subscribers: 169,000 (as of March) | More than 20 curated cable and online video networks make up Dish TV's "skinny" live bundle. That includes ESPN, AMC and Disney Channel, which comes with commercials. Sports, entertainment and children's programming packages can be added for \$5 a month each. | The broadcast networks and a lion's share of cable channels including MTV and Comedy Central; a wide selection of VOD titles. | A compelling alternative to a cable package (even for sports fans), with an option to add HBO for an additional cost, makes watching live TV easy for the cord-cutter. |
| YouTube Red | \$9.99 a month Subscribers: N/A | ► Everything available for free on YouTube is on Red, but without ads. A small slate of original series and movies from top YouTube creators, reality spoof <i>Sing It!</i> from The Fine Brothers and the film <i>A Trip to Unicorn Island</i> , starring Lilly Singh, eventually will premiere. | Clips and highlights from ESPN, one of the few media outlets that did not agree to makes its existing YouTube videos available on the new ad-free service. | If ad-free doesn't entice, YouTube also has packed Red with features users have been demanding, including the ability to play videos in the background and while offline. |

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How to Resuscitate *Beasts of No Nation*

No one saw the movie in theaters as Netflix doubles down on its \$12 million gamble from director Cary Fukunaga to get into the Oscars conversation

By Gregg Kilday

HOW DO YOU DEFINE A “MOVIE”? The Academy of Motion Picture Arts and Sciences has been wrestling with that issue for more than 40 years, and the question of exactly what types of filmed entertainment should qualify for Academy Award consideration is only getting trickier as the dividing lines among theatrical motion pictures, made-for-TV movies and, with the arrival of streaming services like Netflix, films distributed via the Internet only have gotten more amorphous.

Enter Cary Fukunaga’s *Beasts of No Nation*, Netflix’s first bid for across-the-board Oscar recognition. Having already established itself as an Emmy force, the company, which acquired the \$6 million *Beasts* for \$12 million in March, now is attempting to muscle into the Oscar race. Over the past two seasons, it has earned noms for documentaries *The Square* and *Virunga*. But this year, it’s setting its sights on the major categories for the first time.

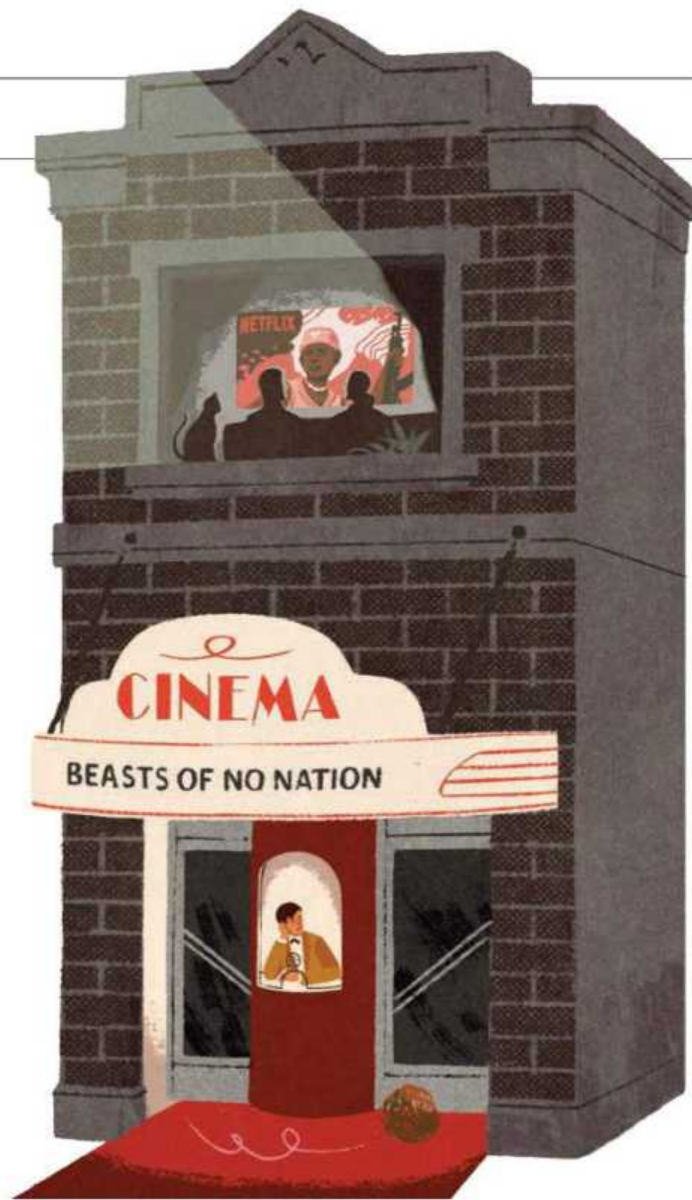
On the face of it, *Beasts* is the type of serious-minded fare that forces the Academy to take notice. Fukunaga, an Emmy winner for directing the first season of HBO’s *True Detective*, is a rising auteur who not only wrote and directed the film but also served as cinematographer and one of its producers. The account of a boy forced to become a child soldier in an African civil war, the film boasts compelling performances by Idris Elba as the Commandant who manipulatively controls the boys, and Abraham Attah, a 15-year-old from Ghana making an assured screen debut. One Academy member who has seen the film says, “It’s a very worthwhile and deserving film, but in reality, it needed to get out of the gate like gangbusters.”

Under Academy rules, *Beasts* qualifies for consideration because it began a brief theatrical run Oct. 16, the same day it debuted on Netflix. That rule is a relatively new one, though. For years, the Academy struggled to keep nontheatrical movies from passing

themselves off as theatrical features. Way back in 1974, there was an uproar when the Academy, citing technicalities, disqualified Ingmar Bergman’s *Scenes From a Marriage*, which aired on European TV before its U.S. theatrical release. The Academy subsequently established a blanket prohibition forbidding movies that appeared in any medium before playing theaters from bidding for Oscars. But in 2012, it added a slight revision, allowing a movie to begin a qualifying run in theaters on the same day as it debuts elsewhere.

Although the major theater chains refused to play *Beasts* because of its simultaneous Netflix debut, the film opened in 31 Landmark theaters — to crickets. Its first weekend take was only \$51,000. While a poor box-office showing doesn’t necessarily doom a movie’s awards hopes, it doesn’t help create a winning image, either. However, given the disappointing returns on other movies like *Steve Jobs*, *Truth* and *Suffragette*, *Beasts* could find itself competing on a relatively level, even if dramatically lowered, playing field. Even so, Netflix chief content officer Ted Sarandos, who always has refused to discuss ratings for any Netflix offerings, was quick to announce that *Beasts* attracted more than 3 million viewers in North America during its first two weeks to become a resounding hit for the service. (There were no stats, though, as to how many of those viewers stuck it out for the film’s full 137-minute running time.)

The *Beasts* team already has begun mounting a campaign to line up supporters and make sure the title, which it insists should be viewed as an original feature film, stays in front of voters. On Oct. 13, Ben Affleck, John Legend and Elizabeth Banks hosted a Los Angeles premiere at the DGA Theater. Sting and his wife, Trudie Styler, and producer James Schamus hosted another in New York. And there’s more to come — including a Nov. 9 screening at the Malibu Film Society with Sally Field



Back to Africa

Oscar has had a fascination with the continent



THE LAST KING OF SCOTLAND
Forest Whitaker won an Oscar in 2008 for playing Idi Amin.



HOTEL RWANDA
The 2004 drama about Tutsi refugees, starring Don Cheadle, scored three noms.



OUT OF AFRICA
The 1985 Meryl Streep starrer got 11 noms and seven wins, including best picture.

set to attend. While Elba has been filming the new *Star Trek* movie in Dubai, he’s expected to make appearances in Los Angeles this month, while Attah will be dividing his time between New York and L.A. There are plans to send screeners to the guilds, hold industry screenings and book the film back into theaters in L.A. on a four-wall basis in December.

“We want the voters, like our customers, to be able to watch the movie however they choose,” says Stephen Bruno, vp originals marketing at Netflix. “It’s the common awards-season-strategy refrain: ‘We want as many viewers to see the movie as possible so the movie can speak for itself.’”

Beyond that are the unknowns. When the movie played Telluride, there were some walkouts, leading to speculation that it could be too tough for some Academy members. While the average episode of *The Walking Dead* is a whole lot gorier, *Beasts* presents disquieting scenes of young kids turning into soulless killers. On the other hand, the movie’s chances could be boosted by its very visibility on Netflix, providing a constant reminder to viewers to check it out. That’s an advantage that the average movie, buried in a stack of screeners, doesn’t enjoy and could be *Beasts*’ secret weapon. **THR**

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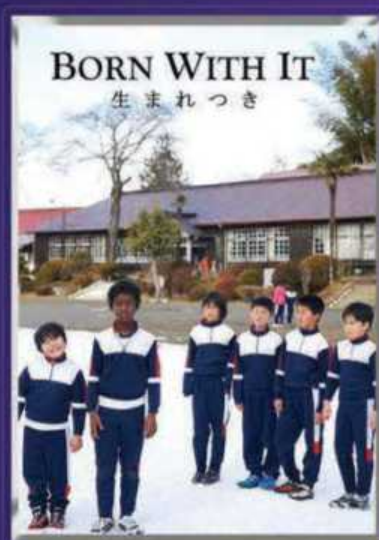
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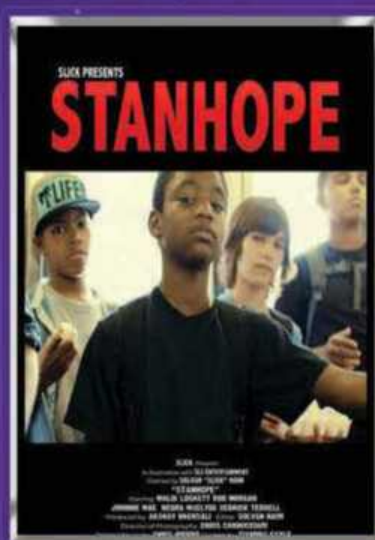
Emmanuel Osei-Kuffour, Jr.
writer/director



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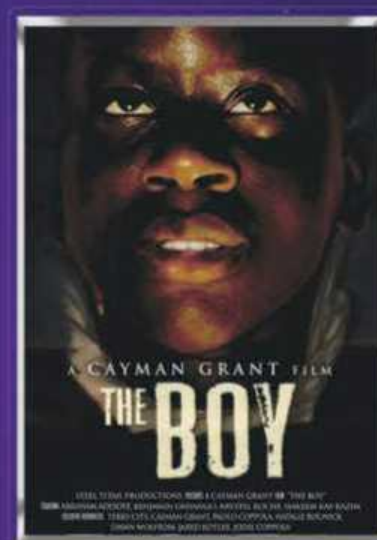
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Christopher de las Alas
writer/director



WINNER
oxygen
Award

Cayman Grant
writer/director



WINNER
BEST ACTRESS

Mouzam Makkar
The First Session



WINNER
BEST ACTOR

Joshua Chang
Touch



FINALISTS



Lulu Wang
(writer/director)



Ryan Logan
(director)
Fawzia Mirza
(writer)



Robert Enriquez
(director)
Deborah Puette
(writer)



Minji Kang
(writer/director)
Storm Garner
Willem Lee
(co-writers)



To learn more about our 2015 Finalists, Prizes & Partners, visit: [f / NBCUshortsFEST](#)

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WITH STYLE**

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Hemsworth

**LUXURY
LID**

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NORMCORE**

Brunello Cucinelli wool; **Chris Pine** is a fan of the designer; \$330, at Brunello Cucinelli, Beverly Hills and brunellocucinelli.com



Pine

**GRAY
MATTERS**

Loro Piana Melange cashmere; \$385, at Neiman Marcus, Beverly Hills

**FITS THE
BILL**

Paul Smith melton wool; \$110, mrporter.com

WORLD SERIES STYLE

Class up the regular cap with the new wool-and-cashmere twists on a classic By Carol McColgin

MY FIRST L.A. HOME

Roommates with guns. That third wheel with 'pictures of a zillion penises.' Apatow and Sandler shacking up. An earlier generation remembers its start

1 | KEVIN BEGGS and STEVEN DEKNIGHT

Chairman, Lionsgate TV Group; showrunner, *Daredevil*
Garfield Avenue, Altadena
1989-90

RENT \$150 a month each

"We were new to L.A. and had no idea how far it was from Hollywood," says Beggs, who was friends with DeKnight at UC Santa Cruz. "The next-door neighbor had goats and chickens. The rooster crowing every morning at 5 a.m. was not great for sleeping."

2 | CARLTON CUSE

Producer, *The Strain*, *Bates Motel*
2nd Street

between California and Washington avenues, Santa Monica | mid-1980s

RENT \$800 a month

"My roommate had a gun. I came home unexpectedly in the middle of the night after being on location for five months and I got it jammed against my temple. Not exactly the welcome home I was expecting."

4 | ALEX GANSA and HOWARD GORDON

Co-creators, *Homeland*
49 1/2 Ozone Ave., Venice
1984

RENT \$395 a month

"It was a block from the beach," says Gansa, who met Gordon at Princeton. "Basically a shack held together with spit and glue."



5 | DAVID GOYER

Screenwriter, *Blade*, *Dark Knight*
177 S. Sycamore Ave., Hancock Park | 1990-93

RENT \$800 a month

"Rented it with the money from my first script, *Death Warrant*. Bought a brand-new Isuzu Trooper with the same bounty, [and it] was stolen the first night I moved in!"



3 | JENNIFER EUSTON and LIZ TIGELAAR

Casting director, *Orange Is the New Black*, *Girls*; showrunner, Hulu comedy *Casual*
Oakwood Apartments, Burbank | 1996

RENT Unknown

"We shared it with mice and another roommate whose headboard was adorned with pictures of penises — like a zillion penises," recalls Tigelaar (left), who befriended Euston at a semester abroad program. Adds Euston, "We subsisted on chicken, biscuits and Milano cookies."



6 | CINDY HOLLAND

VP original content, Netflix
La Brea and Franklin avenues | 1994

RENT Unknown

"My closest neighbors were a prostitute and an S&M guy. It wasn't very quiet."



7 | JIMMY KIMMEL

Host, *Jimmy Kimmel Live!*

7752 Sunnybrae Ave., Winnetka | 1994

RENT \$1,150 a month

"I moved to L.A. in January 1994, one week after the Northridge earthquake. I have great comic timing."





Actor; producer

RENT \$900 a month

“We were doing good enough to get by,” Sandler once said of rooming with Apatow during their improv days. “We could eat at Red Lobster once every month.”



Host, producer

Burbank | early 1990s

RENT \$395 a month
 “7-Eleven was next door. Ralph’s was across the street. Teri sushi was the place I would save up for.”

President of creative

President of creative
development and worldwide
production,

RENT \$400 a month

"I shared a one-bedroom — two beds — with Jason Sugarman. He is now a real estate mogul married to Elizabeth Guber [daughter of Peter]."

Director,

RENT \$616 a month

"Once, my roommate came in and there was a guy who had broken into the apartment and was holding his computer. My confused roommate exclaimed, 'Hey dude!' and the guy ran so fast, he ran out of his shoes."

RENT \$700 a month

“Vista Street had seven guitar stores and four human hair stores, all within a block and a half. The Econo Lodge on the corner was where the prostitutes did business.”



Host, Conan

RENT \$380 a month

"I furnished it with stuff I found in the neighborhood, which actually looked fine. I lived off ramen noodles and tuna. Mixed the tuna with Miracle Whip."

1865 N. Fuller Ave. | 1989

RENT \$1,100 a month
 “I chose the apartment without thinking about what part of the city it was in. I did like the proximity to Runyon Canyon and I imagined I’d go hiking there. I never hiked once.”



RENT \$468.75 a month

“We had no furniture in the living room except a bookshelf we found on a street corner and two goldfish named Bailey and Charlie. My bedroom was actually a dining room that was separated from the rest of the house with a shower curtain as my door. But it was a really nice-looking shower curtain.”



HOW THE TOWN'S POWER BROS BUY THEIR CLOTHES

Hollywood's male executives increasingly call on wardrobe whisperers — independent and department-store-style consultants — to 'look like the person who can get the contract, negotiate his way through anything'

By Vincent Boucher

ROBERT BURKS, WHO HAS BEEN a style consultant at Barneys almost since its opening in Beverly Hills 20 years ago, recently received a panicked call from a Hollywood executive who had to meet President Barack Obama on very short notice. "We were told the driver would be by in 45 minutes to pick everything up," says Burks, who counts half a dozen top industry insiders among his clients, including United Talent Agency chair **Jim Berkus**. "We got the sport jacket, trousers, shirt, shoes, everything, and then I turned it around with the tailors here downstairs and took care of it."

Such is the kind of urgency that can shadow the new breed of wardrobe whisperers, who advise entertainment players on appropriate and plugged-in clothing choices, handle their purchases and error-proof their clothing closets. Much like the bygone sacrosanct bond shared between a man and his tailor, today's executives have come to depend on style consultants, both independent and at department stores and favored retailers. Says Berkus of Burks, with whom he has been working for five years: "What you want is somebody who has an idea for you. I come in and Robert says, 'Here are three things that I love,' and then we argue a bit and then I usually buy one or two of them. That's the relationship. We laugh a lot when we go at it, and I like to give him a hard time. These are really good people," he adds of Barneys' staff. "They understand the pressure you're under and they deliver for you." Says independent style consultant **Andrew Weitz** of The Weitz Effect, who left a career as an agent two years ago to become a go-to stylist for some of the biggest power brokers in town: "When I work with high-level executives and CEOs whose time is very valuable, I help by giving them one less major thing that they have to think about." He adds: "Perception is everything in this business. What I provide creates a shift in their lives, whether it's business or personal. I've seen it, no matter how high up you are on the totem pole."

Image and influence always have been intertwined in Hollywood, but the level of style has stepped up, notes **Chuck James**, a partner at ICM who takes guidance from his "secret weapons" — store consultants on both coasts, including **Ian O'Loughlin** at Bergdorf Goodman in New York and **Charles Dale** at Tom Ford in Beverly Hills:

"High-end designers like Ralph Lauren, Tom Ford and Giorgio Armani have penetrated beyond women's looks on the red carpet. With the evolution of social media, I've noticed in the last three to five years, more men, whether in the area of representation or studio executives, are taking fashionable risks. It's a way to stand out. It's accepted now, it's revered and people think it's cool." Producer and founder of The Company **Charlie Ebersol**, who wears pieces of his own design mixed in with items from Bonobos, Dunhill and John Varvatos, notes: "When I started out, I used to be made fun of for wearing a tie when I was on a reality set. Now those people are looking more established." Neiman Marcus style consultant **Catherine Bloom**, who works with a full roster of executives, adds that men are becoming increasingly aware of the power of a properly fitted garment: "Even if they don't verbalize it, they're in a meeting with someone who has beautifully fit clothes, and they can see something they want to emulate because of how good it looks."

Adam Stotsky, Esquire Network president and E! Entertainment GM, largely leaves his wardrobe choices to **James** and **Gwen Jurney**, owners of Seize sur Vingt. With outposts in Manhattan and the Melrose design district, the stores carry high-end slim suits, energetic plaid shirts and classic-with-a-colorful-twist shoes and accessories. Stotsky, who started out buying shirts and had his wedding suit made at Seize sur Vingt, first met the couple in New York in the late 1990s, when



NOT QUITE BESPOKE: MADE TO MEASURE IS STYLE ON DEMAND



Weitz

Dior Homme Demi-Mesure shirt, \$740, and jacket (part of suit), \$4,000.

MEN'SWEAR'S MAJOR PLAYERS ARE OF late ramping up on Made to Measure, an option between old-school bespoke tailoring and suits off the rack. MTM offers a client a selection of signature styles, to be made up in the fabric of his choice and with modifications to suit his physique. "Especially in Hollywood, everyone wants things right away," says Hollywood executive style consultant **Andrew Weitz**, explaining how MTM's existing suit models allow the client to visualize the final result immediately. "If you know you look good in a designer's cut of suiting and want it in a higher button stance, you can adjust that." One sign of MTM's emergence was a fall ad campaign featuring actors **Dan Stevens**, **Matt Bomer** and Chinese star **Chen Kun** for Giorgio

Armani, the first to present this service to a broader base. From first consultation to final delivery, MTM shaves a month off the three-month bespoke process with a price that starts at 10 to 20 percent more than off-the-peg and climbs for cashmere and superfine wools. "It's great for the guy who doesn't want to shop. He can call his guy and they have his measurements," says Weitz. "He can say, 'I want to order four more suits' — and boom! They show up at his door."

1 DIOR HOMME The French house, which won attention for its streamlined suitings on **Channing Tatum** and **Steven Spielberg**, launched its demi-mesure program in 2013, and now offers 200 suit fabrics and more than 160 shirting choices.



THE POWER AGENT AND THE STORE CONSULTANT Jim Berkus (right) and Robert Burks

"Most of the time in the office, I wear a suit without a tie," says UTA chairman Berkus, with Burks of Barneys New York (both are in Zegna). "I would never come in jeans or chinos. It's out of respect for our clients. We wear a suit so they don't have to." Berkus adds that Hollywood is keenly aware of style. "People notice each other, they notice what you're wearing," he says. "When I walk in with some new Loro Piano shoes, the receptionist says, 'Nice shoes.'"

Photographed at Barneys New York in Beverly Hills on Oct. 26.

GROOMING BY SU HAN AT DEW BEAUTY AGENCY; SHIRT: COURTESY OF DIOR; BAG: COURTESY OF RALPH LAUREN; SPECTRE: COURTESY OF COLUMBIA PICTURES; WEITZ: COURTESY OF SUBJECT

A single tailor in Paris creates the suit; five to eight weeks later the garment is shipped back for a second fitting, with delivery the next week. *At Dior Homme, New York and Beverly Hills; suits start at \$4,000, jackets at \$3,400, trousers at \$830, shirts at \$740*

2 ERMENEGILDO ZEGNA With an unrivaled selection of more than 700 fabrics, Zegna creates a computer-generated pattern for all clients, including **Idris Elba**, **Matt Lauer** and **Carmelo Anthony**. Each suit is made up of 100 pieces and is hand-cut and -finished, with a personalized inside label. Delivery time can be as little as 28 days. *At Zegna stores nationwide; suits start at \$3,995, trousers at \$895, shirts at \$395*

3 GIORGIO ARMANI For customers like **Tom Cruise**, **Martin Scorsese** and **Eddie**

Redmayne, the MTM process involves choosing between Armani's "natural" silhouette or more classically structured models. Fabrics range from pinstripes and herringbone to luxurious vicuna wools. *At Giorgio Armani worldwide, including Beverly Hills and New York; suits start at \$4,440*

4 GUCCI The MTM program includes suits, formalwear, sportswear, leather jackets and its fabled footwear. Within the range of four suit models, there are more than 60 options, including

Ralph Lauren alligator briefcase, \$22,000



unique silk foulard linings. Three different styles of lace-ups are offered as well as the signature horsebit loafer in 21 colors. Delivery of suits and clothing in six weeks and shoes in 12 weeks. *At Gucci flagship stores, including New York, Beverly Hills and South Coast Plaza; suits from \$4,000 to \$11,000, jackets start at \$3,000, trousers at \$900, shirts at \$500, footwear from \$3,000*

5 RALPH LAUREN Aside from suiting, there are very RL extras like alligator luggage and velvet slippers. At a consultation that includes posture analysis, the client can choose from eight jacket styles and six for trousers in 750 luxury fabrics. Suitings are hand-sewn in Italy; completion time after a second fitting is about eight weeks.



Craig

There also are 12 dress shoe styles as well as customizable cufflinks, signet rings and money clips. *At Ralph Lauren stores, including New York and Beverly Hills; suits start at \$5,600, shirts at \$425, footwear at \$1,500 for leather styles*

6 TOM FORD Tom Ford goes big-screen this season with MTM versions of his **Daniel Craig** styles from *Spectre*, including suits, overcoats and a spy-worthy white dinner jacket. Around 300 fabrics are available for tailored clothing and another 200 for shirtings. Seven weeks after a second fitting, final alterations are made by the in-store tailor. *At all Tom Ford stores, including New York and Beverly Hills; suits start at \$4,640, tuxedos at \$5,540, shirts at \$680, shoes at \$3,400.* — V.B.



THE NETWORK EXEC AND THE RETAILER

Adam Stotsky (left) and James Jurney

“I happen to like pocket squares and they have some great ones,” says Stotsky, president of Esquire Network and general manager of E! Entertainment, with Seize sur Vingt’s Jurney (both are wearing the store’s label). “My grandfather was a jacket-and-tie guy and told me at a very young age that the way you present yourself says a lot about who you really are,” explains Jurney. “I also happen to be a steward of a brand with men’s style in its DNA. When people comment on my pocket square, I say it comes with the business cards.” Jurney adds that working with a stylish customer like Stotsky can influence upcoming designs:

“You’ll see something and think, ‘That would look good on Adam; he would wear that.’”

Photographed at the Melrose Ave. store in Los Angeles on Oct. 7.

they were fleeing a banking career in derivatives and opening their first store. “Gwen and James have always curated a singular point of view that works for me. It takes the guesswork out of it,” he says. “I like to buy, but I don’t enjoy the process of shopping.”

Bloom says convenience is a critical function of her job: “The biggest priority for everyone is time. No one has it, but everyone in Hollywood needs to look their role. Even if some men are not so into fashion, they need to be dressed.” Like other consultants, she travels to her clients to save time while she tries to take them beyond their comfort zone: “Say you want a new leather blazer. I might show you what’s really going on now, which is a perforated suede blazer or a suede and leather blazer. So I would show you some ways that are a little more current than what you might have had in your imagination.” Joe Lupo, co-founder of New York-based consultancy Visual Therapy along with business partner Jesse Garza, similarly sees his role as encouraging industry players to go in a bolder, more authoritative direction, noting that film executives on the East Coast frequently come out of an Ivy League background and tend to be more classically inclined than their West Coast counterparts. “You want them to look like the picture of success, like the person who can get the contract, negotiate his way through anything. But it’s never the edgy stuff or the three-piece suit — it’s more like the Tom Ford two-piece. They still have to look approachable.”

Weitz says his career switch began when a new colleague asked for his help several years ago. “He was so funny and one of the nicest guys I’ve ever met, but a bit of a mess,” he says. “We worked on his style for several months. Two years later, his confidence is now through the roof — and he grew his business another \$200 million.” Weitz adds: “Right there, I knew I wanted to help others see what is possible.” **VIR**

DO I NEED TO DRESS LIKE A SLOB FOR A TECH MEETING?

Facebook’s head of market development tells Hollywood to lose the hoodie — and expect a different meeting culture — when headed to Silicon Valley by Matt Jacobson

THE OUTDATED VIEW OF A POLISHED Hollywood dealmaker confronted with a Silicon Valley solely populated by hoodie-clad hackers is as clichéd as the last *Entourage* feature. These days, if there is a style continuum, both sides now live sartorially more in the middle. But where the two cultures still stand apart is in how the meetings themselves are valued and conducted. For Hollywood, the jujitsu of scheduling and rescheduling the meeting is sometimes more complicated than the deal being discussed. In the Valley, this version of the “Hollywood Shuffle” has no analogue. Meetings are seldom rescheduled, and to reference a classic **Larry David** sketch, the fact that the meeting is set means that it also is confirmed.

What this means is that since schedules are as tight as conference room availability, meetings start on time, and after quick intros, level-setting on desired outcomes from the

meeting usually are detailed upfront. And, as with a Beverly Hills therapist, a one-hour meeting actually ends at the 50-minute mark, giving attendees the time to make it to their next meeting before the inevitable knock on the door from the group coming into the room at its appointed time, whether or not you think the meeting is actually “over.”

This is due to another Valley anomaly: Conference rooms, like Hollywood corner offices, rarely are dedicated to a single owner. This is the NorCal status equivalent of a killer parking space — few and far between — so conference room time is dear.

Seasoned Valley visitors have learned that listening first and understanding what matters to the other side engenders the most good will. Leading with “What is most important to you?” and “What

business problems can we help you solve?” and caring about the answers doesn’t always happen in L.A., but is a routinized best practice in the Valley. And if the purpose of the meeting is to recap the state of a current project, then honest feedback on what’s working or not in the relationship is expected and appreciated — transparency matters. As much a geographical necessity as a Hollywood tradition, the norm is for agents, writers, talent and execs to visit each other’s respective lairs from Burbank to Santa Monica, cross-pollinating information like so many modern Johnny Appleseeds. In the Valley, tech company campuses tend to be more inward-facing. There isn’t an analogue to *The Grill* — a place where everybody goes to lunch and runs into each other — in the

650. So meetings are thought of differently — they’re not that common an occurrence, so they’re not trivialized, and they have very clear goals and objectives.

But the cultures of the Valley and the Hills are more similar than different these days — the civil war of the Californias is subsiding. Ten years ago, Hollywood didn’t fully grasp that new companies would be created and morph to solve the in-home distribution conundrum and a major complaint was that Silicon Valley didn’t “get” creativity. Now there’s a symbiotic relationship between the two worlds, with Netflix, a technology company at heart, likely ordering more pilots than any given traditional network. The reason for these two tribes to work together is now much clearer. I think it’s fair to think of these two cultures less as antagonistic animals like the snake and mongoose, and more like the ostrich and emu — similar creatures, but still species apart.



Facebook’s Jacobson

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PHOTOGRAPHED BY
Miller Mobley

"J.J. Abrams wanted me to look stronger because I was pretty reedy before," says Daisy Ridley of her training regimen to play *Star Wars*' Rey. "I was doing weights. I had to up my food intake. There was a big emphasis on 'getting guns,' as they say."

Styling by ELIZABETH STEWART
Monique Lhuillier dress.



The Force is with them!
On the eve of the likely
biggest movie in history, the
two young stars of the
new *Star Wars* front the list of
the town's top actors and
executives 35 and under, as
Daisy Ridley and John Boyega
describe sudden fame at
Millennium Falcon speed

NEXT GEN 2015

FEW PERSONAL STORIES EVIDENCE the rags-to-riches nature of success in Hollywood better than that of Daisy Ridley. In early 2014, she was an unknown British actress whose experience consisted of a few tiny roles and a lot of rejection. Then she heard about *Star Wars*. "I emailed my agent that I have this really weird feeling; I really feel like I need to audition," recalls Ridley. Months went by and her agent hadn't booked her an audition. "But I still really had this feeling of needing to read for it. So I emailed my agent again for an audition. I had four or five auditions over seven months, and it was a very emotional time. My first few really didn't feel good, but my last audition suddenly felt like something clicked." What a difference a year makes. On Dec. 18, *Star Wars: The Force Awakens* is poised to launch Ridley and fellow 23-year-old Brit John Boyega into the galaxy of superstardom. Their stories, included on the following pages, aren't much different from those of the eight other actors and 35 executives age 35 and under who made *THR*'s 22nd annual Next Generation list. A common thread among them is a singular big break or a mentor who helped distinguish each person in a cutthroat business. It's a path that leaders of previous generations — WME-IMG's Ari Emanuel, Fox film co-chair Stacey Snider and CAA's Richard Lovett, Kevin Huvane and Bryan Lourd, among them — have forged. And it's one of the reasons that Hollywood continues to lure (and frustrate) some of the most ambitious and talented people in the world: Stardom can happen overnight.

— EDITED BY MATTHEW BELLONI AND LACEY ROSE



JOHN BOYEGA, 23

Photographed by Miller Mobley on Aug. 14 at the Stahl House in Los Angeles

THE STARS SEEM TO HOLD THE KEY TO BOYEGA'S CAREER. WHEN HE WAS 19, THE SOUTH London-born son of a Nigerian Pentecostal preacher caught the eye of Hollywood in the aliens-invade-a-project thriller *Attack the Block*. Now, after a few supporting sojourns (and several auditions with director J.J. Abrams and Lucasfilm), Boyega finds himself at the center of the galaxy far, far away in *Star Wars: The Force Awakens*. He has moved to Los Angeles and is starting to get recognized but says he doesn't quite know what to expect when *Force Awakens* debuts Dec. 18 — he's slated to star in at least one more *Star Wars* film — and co-stars Harrison Ford, Carrie Fisher and Mark Hamill haven't been much help. "This is the first *Star Wars* movie in the age of social media, and it's a different path," says Boyega the day after the final trailer debuted to 112 million digital views in 24 hours (along with 25,000 views of the Instagram video of him going nuts and jumping over a couch while watching it). "It hasn't taken over my life just yet. I think in the coming months that will change."

MOST SURREAL PART OF *STAR WARS* STARDOM (SO FAR) "Watching the trailers. That's surreal. It doesn't get realer than that. We went to Comic-Con, met the fans, but watching the actual content is ridiculous. I've never seen myself in that kind of format before — in a movie that is probably the biggest of all time. It's a culture. It's like a religion for some people. It's so crazy to see yourself heavily involved in it."

MOVIE FRANCHISE HERO WASN'T PART OF THE PLAN "The plan was to go to the States, do a TV show or a movie and slowly build up a portfolio of work. But you know how life goes: Some things work out; some things don't."

SIX LIGHTSABERS ARE JUST LYING AROUND HIS HOUSE "[There are replica] lightsabers I'm going to give away to certain people when I see them. There is one that is open to just swing around for a few seconds when I walk around the house."

BEING THE FIRST BLACK *STAR WARS* LEAD CARRIES NO SPECIAL RESPONSIBILITIES "Going into a *Star Wars* film [and] having a responsibility to the world? If I thought about that, my audition would not have been great. I would have been crying and making speeches halfway through the audition. For me, I went in as an actor. That has always been the main fixation. Whatever inspiration anyone draws from that is absolutely fantastic."

"My parents are not interested in *Star Wars* whatsoever," says Boyega, who plays a Stormtrooper named Finn. "They're only interested in *The Force Awakens*. In terms of the rest [of the saga], they're like, 'OK, cool, but you're not in it.'"

Styling by **MICAELA ERLANGER**
Dior Homme dress shirt and tuxedo pants,
Brooks Brothers tie, Kurt Geiger shoes.

"I emailed my agent that I have this really weird feeling; I really feel like I need to audition," says Ridley of the process that led to her playing Rey.

Reem Acra dress.

DAISY RIDLEY, 23

Photographed by Miller Mobley on Aug. 17 at No Vacancy in Los Angeles

AFTER BEATING OUT THOUSANDS OF ACTRESSES TO land *Star Wars: The Force Awakens*, Ridley didn't exactly throw a huge party. "I couldn't tell anyone for three months," recalls the British actress, whose career consisted of small parts in local productions before scoring the role that almost certainly will make her a star. "The day before [Lucasfilm was] going to do the announcement, I was talking to my mum, and I said, 'I've wanted to tell everyone for ages and now I don't want to.' And she said it was like being pregnant, when you're desperate for the baby to come out and then the baby's there and you're like, 'Go away, go away. I can't handle it.'" But as the Dec. 18 release approaches and the *Star Wars* veil of secrecy is starting to lift, Ridley is looking ahead. She's booked for *Episode VIII*, which begins in January, then *Episode IX*, and then she'll have her pick of roles and directors. And just in case her career trajectory is more Hayden Christensen than Harrison Ford, the London-based actress has a backup: She's taking courses for a psychology degree.

WHAT THAT CALL FROM J.J. ABRAMS FELT LIKE "I knew the field was narrow, so I was just relieved that I was about to know either way. I just remember kicking this bottle on the street as I was walking in central London."

HOW TO INTERACT WITH CARRIE FISHER "Carrie and I didn't talk so much about [the first trilogy]. She's such a brilliant woman and just hilarious. But I didn't want to ask Mark Hamill, Carrie or Harrison too much about what went on. Carrie's daughter [Billie Lourd] was there on set, and she's my age and really great as well."

MY INDUSTRY ROLE MODEL "Carey Mulligan. She's done an awful lot, and the roles are absolutely incredible. And her life is private."

TV SHOW I'M ADDICTED TO "*RuPaul's Drag Race*. I demolished season three in a week."

CAREER GOAL "I was looking at an interview with Kate Winslet, and she was saying that she still cares so much. That's what I'd like to do, continue caring as much and continue working with people who also feel like that."





"Finn isn't a guy you would expect to be involved in this story," says Boyega of his Stormtrooper character. "We don't [usually] go into [Stormtroopers'] pasts or lives much. How the dynamics work for them, how they were recruited — it was interesting to me to have that kind of character."



Rebecca Ferguson | 32

The Stockholm-raised actress, who got her start modeling and in soap operas, first caught Hollywood's eye in the BBC's *The White Queen*, which earned her a Golden Globe nomination. Tom Cruise and director Christopher McQuarrie took notice, casting her as the femme fatale in *Mission: Impossible — Rogue Nation*. After rave reviews, she landed the DreamWorks adaptation of the best-seller *The Girl on the Train* opposite Emily Blunt. And she's in talks to star with Michael Fassbender in Working Title's *The Snowman*.

WHAT TO DO WHEN TOM CRUISE CALLS Ferguson was shooting Lifetime's *The Red Tent* in Morocco when she got a call saying Cruise and McQuarrie wanted to meet with her in London. She flew the next morning and landed the job several days later.

TV SHOW I'M ADDICTED TO "My last addiction was *Breaking Bad*, and if I'm not careful *Narcos* will soon have me hooked!"

MY WORST AUDITION "I remember one commercial casting I did for a deodorant many, many years ago. I had to stroke my armpit while making an oh-how-I-love-my-silky-clean-dry-skin sound and doing a little skip hop and a dance. ... I didn't get it!"

IF I WEREN'T AN ACTOR "I'd be a photographer and mountaineer."

FAVORITE MOVIE "I love thousands. No one favorite possible. But maybe today: *Some Like It Hot* (because I saw it last night)."



Tom Holland | 19

In nine years, London-born Holland has gone from starring in the stage production of *Billy Elliot* to surviving a tsunami with Naomi Watts in *The Impossible* to landing the role of Spider-Man, who first will appear in 2016's *Captain America: Civil War*. "I filmed two movies during the audition process," he says of the lengthy Marvel and Sony bake-off while he shot *Pilgrimage*, an adventure revolving around monks, and *Backcountry*, a father-son thriller. "The hardest thing for me was the not knowing and waiting for that phone call."

MOMENT I KNEW I WANTED TO ACT "It wasn't until I was halfway through my run on *Billy Elliot* that I decided that acting was something I wanted to pursue."

INDUSTRY ROLE MODEL "Jake Gyllenhaal. I just haven't seen a film that Jake has been bad in."

MY WORST HABIT ON SET "I drink too much tea ... about eight cups, and there's only so much caffeine a 19-year-old boy should take in, you know?"

TV SHOW I'M ADDICTED TO "*Sons of Anarchy* until I started working with Charlie Hunnam [on *Lost City of Z*]. It was too weird to watch it and work with him."

ROLE I WOULD'VE LOVED TO PLAY "Leonardo DiCaprio in *The Basketball Diaries* and Edward Norton in *Primal Fear* are two roles for young men that really stand out. Those two showed everybody who's boss."



Rami Malek | 34

Despite a résumé that includes work with Paul Thomas Anderson (*The Master*), Tom Hanks (HBO's *The Pacific*) and Spike Lee (*Oldboy*), Malek didn't break out until this summer with *Mr. Robot*, the USA hacker drama and critical sensation. "A lot of studio stuff has come my way, but I don't want to be the guy who picks every other job that comes along," says Malek, born in Los Angeles to Egyptian parents. He's now spending his hiatus between *Mr. Robot*'s first and second seasons on the indie drama *Buster's Mal Heart*. "We don't have a script supervisor, and I'm hoping we get a first AD. The budget is ... tiny."

MOMENT I KNEW I WANTED TO ACT "I remember doing a one-man show [Charles Fuller's *Zooman and the Sign*], and my family was in the audience. I could see my mother and father emotionally affected, and I thought, 'If I could have this impact with something I love to do, why not run with it?' I was maybe 15 or 16."

INDUSTRY ROLE MODEL "Tom Hanks. I see the way he interacts with fans, how much of a family man he is and how he's nurtured actors, myself included."

MY WORST HABIT ON SET "They call me 'the disappearing act.' I can be nowhere to be found sometimes. I like quiet time, and I'll go find the most obscure place, a basement or a janitorial room."

MY WORST AUDITION "I once kissed a casting director and realized pretty quickly that not all stage direction should be acted out in an audition."



Jason Mitchell | 28

Mitchell's performance as N.W.A rapper Eazy-E in Universal's *Straight Outta Compton* catapulted him from unknown to rising star nearly overnight. A week after the \$200 million grosser was released, he booked Legendary's *Kong: Skull Island*, now shooting in Hawaii. "People take me more seriously now," he says. "Instead of just having an agent and a manager that believe in me, I have studios that believe in me." Raised in New Orleans, Mitchell worked as a cook and an electrician to make ends meet. An acting class got him hooked, and after small roles in a few films locally, he emerged from a national search to play the iconic rapper. He next appears in the comedy *Keanu* with Keegan-Michael Key and Jordan Peele and the crime drama *Vincent-N-Roxxy*.

IF I WEREN'T AN ACTOR "I was an oyster chef before, and I started making my own recipe for charbroiled oysters. So I would probably be selling oysters."

MY WORST HABIT ON SET "I eat a lot. I'm a big sandwich dude. Turkey, mayonnaise, mustard, cheese, yes."

ACTOR I'M DYING TO WORK WITH "Meryl Streep and Viola Davis. It would be interesting for them to be some sort of mentor in my life. They're both so powerful. There's something about the connection between a young guy and an older woman."

MY WORST AUDITION "I auditioned for *Pitch Perfect*, and I had to sing. It was terrible."

YouTube's Next Gen Influencers: A New Study Ranks the Top 30

Fan engagement and growth rate matter much more than subscribers

STEP OFF A NEW YORK SUBWAY OR DRIVE A LOS ANGELES FREEWAY and it's hard to miss billboards promoting YouTube's biggest stars by the size of their fan bases. But how much value do beauty guru Michelle Phan's 8 million subscribers really have? Marketing giant Ogilvy & Mather believes that subscriber numbers mean a lot less than a creator's ability to build a community. So Ogilvy has put together a list of the 30 online stars with the most-engaged fans. "There's a bias of looking at the world through the lens of TV," says Rob Davis, executive director of content and video marketing at Ogilvy. "The value of TV is the value of the eyeballs that are tuned in at any given moment, but I think it has taken a while for marketers to understand that the value of online communities has another layer to it." Ogilvy weighed an online star's reach, engagement and growth rate across YouTube, Vine and social media to determine the top three creators across 10 categories. Says Davis, "We found that some of the people with massive audiences weren't growing a community." — NATALIE JARVEY



COMEDY

- Good Mythical Morning ▲
- King Bach
- Ryan Higa

Higa's audience boosted his YouTube views to 2.4 billion, while King Bach's Andrew Bachelor has 5.2 billion Vine loops. But Rhett & Link — the duo behind talk show *Good Mythical Morning* — have a fast-growing community of fans.



COOKING & DIY

- Laura Vitale ▲
- Alisha Marie
- Rosanna Pansino

Pansino, who has released her first cookbook, has the name recognition and the 4.9 million subs to back it up, but smaller channels from Vitale and Alisha Marie boast higher ratios of views to subscribers, earning them spots on the list.



EDUCATION

- Crash Course ▲
- SciShow
- AsapSCIENCE

No surprise that early YouTubers John and Hank Green rule this category with channels Crash Course and SciShow. (They also founded VidCon and John authored *The Fault in Our Stars*.) AsapSCIENCE, with 466 million views since 2012, joins them.



Ronda Rousey | 28

Can a mixed martial arts champion and Olympic gold medalist in judo become the next great action star? Rousey showed off her fighting skills in 2014's *The Expendables 3* and this summer's \$1.5 billion-grossing *Furious 7* (not to mention the cameo as herself in the *Entourage* movie). And while she's due to star with Mark Wahlberg in STX's *Mile 22*, a Peter Berg-directed action movie, the Riverside, Calif.-born Rousey made more headlines when she became attached to star in MGM's remake of *Road House*, in which she would take the place of one of her role models, the late Patrick Swayze, playing a bouncer brought in to clean up a rowdy bar.

MY WORST HABIT ON SET "Blinking too much."

TV SHOW I'M ADDICTED TO *Ancient Aliens*

WORST AUDITION "*Southpaw*. I was at fight camp and had no time to prepare, forgot all my lines and had to read off the paper the whole time."

HIDDEN TALENT "Pokemon master."

I can't explain to you why Pokemon is so amazing — you either love it or you don't."

ROLE I WOULD'VE LOVED TO PLAY "Beatrice Kiddo from *Kill Bill*."

CAREER GOAL "Have a year as the highest-grossing actor — gotta prove how much money I can make to other people and not just myself."

IMPACT OF ALL THAT FIGHTING "I'm 28 years old but feel like a 2015 model car with 300,000 miles on it."



Jessie T. Usher | 23

Usher doesn't hesitate to call Will Smith his role model, and for good reason. Successful TV comedy? Check (Starz's *Survivor's Remorse*). Movie career? Check (he recently was cast in *A Meyers Thanksgiving*, a Universal family comedy set for November 2016). And the Maryland-born actor is poised for superstardom as the lead in next summer's *Independence Day: Resurgence*, in which he plays the son of Capt. Steven Hiller from the original smash. Hiller, of course, was played by ... Will Smith.

CAREER GOAL "To have a company where I can produce and maybe even have some in-house writers and directors and just put together passion projects. That's the long term."

MY WORST HABIT ON SET "I live at craft services with cookies and Nutter Butters and chips and whatever stuff they just bring out."

MY HIDDEN TALENT "I'm a pretty good chef. I went to school for culinary arts, and I barely ever cook in front of anyone, so no one knows."

ROLE I WOULD'VE LOVED TO PLAY "Brad Pitt's role in *Mr. & Mrs. Smith*. That's one of my favorite movies of all time, and that character was so funny."

HOLLYWOOD PET PEEVE "Probably the parties. I hate those parties that everyone from Hollywood goes to and no one knows each other and everyone says hi because they recognize each other from TV — those are like the fakest friendships in the world."



Alicia Vikander | 27

At the 2013 Golden Globe Awards, Vikander was starstruck when she walked into the Beverly Hilton with the cast of *A Royal Affair*, nominated for best foreign-language film. "I just couldn't stop giggling," she recalls. The Swedish actress isn't giggling anymore. Only two years and a whopping eight movies later (including awards hopefuls *Ex Machina* and *The Danish Girl*), the "It" girl of 2015 has landed her biggest gig yet, the fifth *Bourne* film, now shooting with Matt Damon. "It's a franchise, but I'm really enjoying myself," says the daughter of actress Maria Fahl Vikander. "I found myself on set the other day, and I was like, 'Gasp. Oh my God, it's one of those sets.'"

DIRECTOR I'M DYING TO WORK WITH "Michael Haneke has been one of my dreams to work with since I was young. He has some very amazing female parts. Also, Tomas Alfredson and the Coen brothers."

BIGGEST ON-SCREEN CHALLENGE "It's been everything from not working in my native language in most of my films and being an A.I. in *Ex Machina*. Derek Cianfrance [her upcoming *Light Between Oceans* director] works in a very specific way and had us live together in the same house for the entire shoot. I think I've chosen all of those projects because they have a clear challenge. Being a bit scared is what makes me interested in a project."

IDEAL DATE NIGHT "I love to cook. That's a clear sign that I have time off."



Katherine Waterston | 35

Waterston already has crossed several names off her dream-director bucket list: Paul Thomas Anderson (*Inherent Vice*), Ang Lee (*Taking Woodstock*) and Danny Boyle (*Steve Jobs*). Now the daughter of actor Sam Waterston can boast a starring role in a big franchise, Warner Bros.' *Fantastic Beasts and Where to Find Them*, from J.K. Rowling. "I thought they were going to pick someone else," admits the London-born actress, who is signed for three *Beasts* films. To play Chrisann Brennan, the mother of Jobs' eldest daughter, in the film's final act, Waterston did extensive research on her relationship with the Apple guru: "No one took it lightly that we were playing real people."

MOMENT I KNEW I WANTED TO ACT "My life isn't so tidy as that. I didn't have some aha moment. I don't ever remember not wanting to act."

MY INDUSTRY ROLE MODEL "Some people who tragically didn't live very long whom I really admired are John Cazale and Philip Seymour Hoffman. And of course I admire my father."

MY WORST HABIT ON SET "Resorting to sugar on long days. It's not good for my teeth, and it doesn't really work in giving me energy."

DIRECTORS I'M DYING TO WORK WITH David Fincher, Luca Guadagnino, Tim Burton, Jane Campion.

MY HIDDEN TALENT "My arms are double-jointed."

MY HOLLYWOOD PET PEEVE "Unemployment. And hairspray."



GAMING

- Markiplier ▲
- SamGladicator
- VanossGaming

Top YouTuber PewDiePie is absent in favor of gamers with smaller but devoted fan bases, including Markiplier, whose community raised \$200,000 for charity, and fast-growing SamGladicator, whose sub count recently jumped to 788,000.



HEALTH & FITNESS

- Blogilates ▲
- Adriene Mishler
- Fitness Blender

Cassey Ho has been posting Blogilates videos on YouTube for six years, but more than 50 percent of her subs have signed up within the last year and a half, while the couple behind Fitness Blender has created a multi-platform community.



MUSIC

- Shawn Mendes ▲
- Boyce Avenue
- Pentatonix

Mendes' fans took him from Vine to the Billboard Hot 100 in a year. Pentatonix turned to YouTube after Sony dropped them, parlaying 9 million subs into a No. 1 hit on the Billboard 200. Boyce Avenue headlined an 11-stop worldwide tour.



NEWS

- The Young Turks ▲
- Just Kidding News
- Sourcefed

Political network The Young Turks grew from YouTube to an app and channels on Hulu and Roku, JK News has 635 million views in three years, and Sourcefed has spawned popular personalities like Philip DeFranco and Steve Zaragoza.



PERSONALITY

- Lilly Singh ▲
- Cameron Dallas
- FouseyTube

Singh had 2 million subs in early 2014 but jumped to 7 million over the next 22 months; Dallas' first film, *Expelled*, debut at No. 1 on iTunes; and FouseyTube's prank video for Quest Nutrition has been viewed more than 2 million times.



SPORTS

- Brodie Smith ▲
- Dude Perfect
- Andrew Schrock

Smith's 1.2 million subs are passionate thanks to his role in the American Ultimate Disc League, the DudePerfect team turned their fame into a CMT show, and Andrew Schrock's small fan base has pushed him to 160 million views.



STYLE & FASHION

- Eva Gutowski ▲
- Michelle Phan
- Rachel Levin

Phan rules beauty with 8 million subs and 1.5 million paying for her monthly Ipsy beauty box, Gutowski added 4.5 million subs in just two years, and Levin's fans rallied behind new YouTuber Kaelyn Pannier to boost her subs to 126,000.



Next Gen: Execs

Move over, Moonves. These rising stars behind the stars — including film and TV dealmakers, reps and digital innovators — are the (often very) caffeinated crew ready to rethink the industry

PHOTOGRAPHED BY Christopher Patey on Oct. 21 at Milk Studios in Hollywood



"It's more of a hybrid of people: I want this person's creative mind, that person's business savvy, this person's Malibu home ..." says Universal's Jay Polidoro about his Hollywood role model.

FILM

Michael Clear | 32

**HEAD OF PRODUCTION,
ATOMIC MONSTER**

Upon graduating from Harvard, Clear took a paralegal gig at a corporate law firm in New York. But in his spare time, the Boston native and die-hard Patriots fan began developing a script with college buddy Roberto Patino, then an aspiring screenwriter in Los Angeles. The pair submitted the project to the Sundance Producer Lab and, jokes Clear, "shockingly it got in." The screenplay ultimately would stall in Hollywood, but Clear notes that it "really changed [his] career trajectory." After stints at CAA and Scott Stuber's Bluegrass Films, Clear joined *Furious 7* director James Wan's genre-focused production company in June. Already, he has helped set up a hot *MacGyver* reboot at CBS along with the anime-based tentpole *Robotech* at Sony. On the microbudget front, he's shepherded the recently wrapped horror film *Lights Out* at New Line and has another horror pic, *The Boy Who Drew Monsters*, in the works. "Since coming over, James and I set out to have a place in big-budget features, smaller-budget features and television," he says. "We're really proud we have things going in each of those categories." As a vp at Bluegrass, the exec, who met his wife, Sundance Labs coordinator Cristen Aery, as an assistant at DreamWorks, worked on such projects as *Safe House*, *A Million Ways to Die in the West* and the upcoming Matthew McConaughey starrer *The Free State of Jones*. Clear long has had a taste for genre films, too, having set up and developed the psychological thriller *Bird Box* at Universal.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD "I wish someone had just told me to take Fountain Avenue across town."

IF THERE WERE A 25TH HOUR IN THE DAY "I'd hike with my wife."

I'M DYING TO WORK WITH "Tom Brady. He's more of an up-and-comer, but I saw a lot of potential in *Ted 2*."

Daniel Hammond | 32

**CHIEF CREATIVE OFFICER,
BROAD GREEN PICTURES**

Despite a Yale education in English and theater, Hammond followed his older brother Gabriel into the hedge fund business. Together, the Hammond boys built Alerian Capital and SteelPath into a multi-billion-dollar empire. In 2012, they sold the latter, which had \$2.6 billion in assets and specializes in energy, to OppenheimerFunds (the Hammonds still control Alerian). Flush with cash, the pair, who were raised in Potomac, Md., founded Broad Green Pictures, a distribution and production company that made headlines at the 2014 Toronto Film Festival when it shelled out \$3 million for Andrew Garfield's real estate drama *99 Homes*. In just a year, the company has become a formidable force, having already released seven small-budget films that have generated \$34 million in domestic gross. Among them: Robert Redford's

Film

From left: Matt Milam, Michael Clear, Alana Mayo, Jay Polidoro, Erin Westerman, Louie Provost and Daniel Hammond

Styling by MONTY JACKSON

On Milam: J.Crew suit and shirt, Drakes London tie, Breuer pocket square, Mezlan shoes. On Clear: Klein Epstein & Parker suit and shirt, Calvin Klein tie, Salvatore Ferragamo shoes. On Mayo: Proenza Schouler dress, Jimmy Choo shoes, BaubleBar earrings, Nicole Miller bracelets. On Polidoro: Theory suit and shirt, Ben Sherman tie and shoes. On Westerman: Alice + Olivia shirt and skirt, Christian Louboutin shoes, Irene Neuwirth rings, Gray Gallery rings. On Provost: Requisite suit, Brooks Brothers shirt, Paul Smith shoes and tie. On Hammond: Dolce & Gabbana suit, H&M shirt, Brooks Brothers bow tie, Salvatore Ferragamo shoes.

► From left: Brianna Bennett, Sarah Babineau, Lindsay Shookus, Ken Segna, Kristen Zolner, Jordan Helman and Samata Narra (not pictured: Ben Winston)

A Walk in the Woods (\$29.1 million) and the Ben Kingsley-Patricia Clarkson indie *Learning to Drive* (\$3.4 million), which Hammond personally produced. The company has grown so quickly that its 90-person staff is working out of two offices while a new home in Hollywood is being readied. Looking ahead, Hammond says Broad Green aims to release six to 10 movies a year, a mix of art house and commercial fare, and is prepared to spend \$25 million to \$75 million on bigger titles. In addition to Terrence Malick's upcoming films, it recently closed a deal to finance John Ridley's movie about the 1992 L.A. riots and is backing Brad Furman's crime drama *The Infiltrator*, starring Bryan Cranston.

I'M DYING TO WORK WITH

Darren Aronofsky

MOST HOLLYWOOD THING ABOUT MY LIFE

"My assistant makes me a kale shake every morning."

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC

Ben Whishaw

Alana Mayo | 31

VP PRODUCTION, PARAMOUNT

Mayo's father, Barry Mayo, had been a pioneering radio executive — one of the first to put rap on the airwaves during the early 1980s — who eventually rose to the president post at Radio One. Given his influence, the Columbia grad toyed with the idea of performing before switching to a career behind the scenes, but, she jokes, "My mother told me I was too bossy to ever take directions." At Paramount, Mayo played a major role in bringing two hot projects into the studio fold: Alex Garland's *Ex Machina* follow-up, *Annihilation*, starring Natalie Portman, and the Will Smith vehicle *Bounty*. The New York-born, Chicago-reared executive also was one of the two key studio creatives on best picture nominee *Selma* from Ava DuVernay. Other recent Mayo projects include Adam McKay's awards-season hopeful *The Big Short*, Michael Bay's upcoming *13 Hours: The Secret Soldiers of Benghazi* and Darren Aronofsky's *Noah*. When she's not on the Melrose lot or screening movies at Oprah's house (as she did with *Selma*), she spends her downtime with her partner of 18 months, writer-producer-actress Lena Waithe.

MOST EMBARRASSING THING I HAD TO DO WHEN I STARTED OUT IN HOLLYWOOD

"Having to set up a boss' apartment for a date that he was having — floral arrangements, candles, stage a romantic dinner."

I'M DYING TO WORK WITH

Ryan Coogler, Xavier Dolan and Kerry Washington

TV SHOW I CAN'T MISS

The Knick

THING PEOPLE PROBABLY DON'T KNOW

ABOUT ME "I'm always at concerts."

THING I WISH I KNEW WHEN I FIRST

STARTED IN HOLLYWOOD "How important it is to be social and be out there."

Matt Milam | 33

VP PRODUCTION, SONY PICTURES ENTERTAINMENT

As the son of a single mother who managed a movie theater in Knoxville, Tenn., Milam quite literally grew up in front of a screen. "I'd be left alone in the [projector] booth

and would go from window to window, watching whatever movie was on," he says of his early education in film. Later, Milam scored an internship at Senator (now Good Universe), where one day he overheard company head Joe Drake vexed about an upcoming poker game at Focus Features CEO Peter Schlessel's house.

"I printed out some power hands and said, 'I'm sorry to eavesdrop, but maybe these can help,'" Milam recalls saying, to which Drake responded, "You're my second assistant." He would move up the ranks there (working for Drake and Nathan Kahane) and later at Warner Bros. and Skydance before landing at Sony. At the latter, the longtime comic-book lover oversees upcoming geek tentpoles such as *Robotech* (James Wan is attached to direct), Stephen King's *The Dark Tower* adaptation, *Gran Turismo* and *Masters of the Universe*.

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC

Louis C.K.

MOST HOLLYWOOD THING ABOUT MY LIFE

"If you ask my friends back in Tennessee, they'd probably say my diet. When I return there for visits, I order egg whites, and they call me 'Hollywood.'"

TV SHOW I CAN'T MISS

South Park

THING PEOPLE PROBABLY DON'T KNOW

ABOUT ME "I love really bad pop music, like Avril Lavigne and the Backstreet Boys. And I still play Dungeons & Dragons."

Jay Polidoro | 35

VP PRODUCTION, UNIVERSAL

Ask Polidoro to tell you stories about his childhood in Pittsfield, Mass., and he'll recount the summer of '92 when *Terminator 2: Judgment Day* became the only thing that mattered to him and his teenage friends. "That was a true event to me," he says, adding of its influence: "I want to make movies for kids whose whole summers will revolve around them." To date, he's done that in his role at Universal, which he joined in 2010, overseeing the \$3.9 billion *Fast & Furious* franchise. On the day *Fast & Furious 6* hit theaters in 2013, the Emerson grad already was on a plane to Abu Dhabi to scout locations for the seventh installment, which later would take a devastating turn when star Paul Walker died in a car crash. After Polidoro and the *Furious 7* team reworked the movie, it opened in April and became the fifth-highest-grossing film of all time with \$1.5 billion at the global box office. "There was so much emotion and love and passion put into that film that it was that much more rewarding when the world felt it as well," he says. Polidoro, who worked for Pam Abdy at Paramount and Scott Stuber's company before joining Universal, is gearing up for the eighth installment (with director F. Gary Gray) and also helping the studio launch another potential franchise with its monsters universe that kicks off in 2017 with *The Mummy*.

BIGGEST MISCONCEPTION MY FAMILY HAS

ABOUT WHAT I DO "When I first told my family that I was in film development, they actually thought I worked at a one-hour photo place. The best part is that they were so proud."

MY HOLLYWOOD ROLE MODEL

"It's more



Television

On Bennett: Max Mara dress, J.Crew shoes and bracelet, Catbird ring, Maya Brenner necklace. On Babineau: Meg dress and necklace, Chelsea Crew shoes. On Shookus: Nicholas shirt, Helmut Lang pants, Chelsea Paris shoes, Jennifer Fisher, Giles & Brother, Cartier and GAS Bijoux bracelets. On Segna: Requisite suit and shirt, Barneys New York shoes, Daniel Wellington watch. On Zolner: Manolo Blahnik shoes. On Helman: Banana Republic blazer and jeans, Hugo Boss shirt, Alfani shoes, Nixon watch. On Narra: Lafayette 148 dress, Dolce Vita shoes.

of a hybrid of people: I want this person's creative mind, that person's business savvy, this person's Malibu home ..."

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC

"Dame Judi Dench. She'd nail it."

MOST HOLLYWOOD THING ABOUT MY LIFE

"Wondering whom I can call to get Judi Dench to play me in said biopic."

Louie Provost | 34

VP PRODUCTION, WALT DISNEY STUDIOS

Provost was a history major at Northwestern when a friend asked him to help produce the short film she was directing. He didn't know a grip from a best boy, he says, but "midway through the process, I became aware one could make a living making movies." The Connecticut-born, Dallas-reared exec later would enroll in AFI's producing program before landing a series of high-profile internships (among them: Paramount Vantage while *No Country for*

Old Men and *There Will Be Blood* were being made) and assistant work, including a stint for New York-based producer Scott Rudin and Disney's then-president of production Oren Aviv. "Scott had four assistants, and I was only his L.A. assistant," he explains. "But I was working with Oren every day. It was an amazing bird's-eye view on how movies get made and marketed." The first film Provost, who's married to an interior designer, oversaw as an executive was *The Muppets*; since then, it's been a mix of big (*Alice Through the Looking Glass*), inspirational (*Queen of Katwe*, with Lupita Nyong'o and David Oyelowo) and passion projects (David Lowery's *Pete's Dragon*). "When you find someone with a bold vision, my job is to champion those filmmakers," he says. "And it's about getting out of the way when you see something amazing."

THING PEOPLE PROBABLY DON'T KNOW

ABOUT ME "I was a contestant on *Wheel of Fortune* back in college. I won \$4,000



and an American Airlines gift certificate.”
I’M DYING TO WORK WITH Alfonso Cuarón and Spike Jonze
ACTOR I’D CAST TO PLAY ME IN MY BIOPIC “I’d want it to be animated by Pixar and Mark Wahlberg to do my voice.”
TV SHOW I CAN’T MISS “*Game of Thrones*. But if they kill any more Starks, I won’t watch anymore.”

Erin Westerman | 33

**VP PRODUCTION,
GOOD UNIVERSE**

Westerman parlayed her first job as a 12-year-old gymnastics coach into a career devoted to helping filmmakers and their projects stick the proverbial landing. “I like being the person who helps get the best out of other people by pointing them in the right direction,” says the Syracuse University graduate, who also is a classically trained ballerina. After working for Ellen Goldsmith-Vein at the Gotham

Group and producer Andrew Gunn, Westerman joined Disney, where, as an executive, she has overseen the star-studded musical *Into the Woods* (\$212.9 million worldwide), Brad Bird’s *Tomorrowland* (\$208.6 million) and the hit live-action adaptation of *Cinderella* (\$542.4 million). “As a society, we devalue feminism — we treat it as a weakness rather than a strength,” says Westerman, who’s married to New Line exec Michael Disco (Next Gen 2010). “With *Cinderella*, I felt so strongly that her kindness and her resilience and her hopefulness were her superpower.” Indeed, feminism is an underlying theme running through much of Westerman’s work: In 2013, the South Side Chicago native brought together a group of female studio execs to work as mentors for AFT’s Directing Workshop for Women, teaching industry newcomers valuable survival skills. And since she joined production and financing company Good Universe in

2014, Westerman has been tasked with oversight of *Neighbors 2* and a forthcoming Fede Alvarez thriller while also looking for projects that she can build from the ground up — especially for female directors.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD “That having feminine qualities is an asset, not — as many leadership books and former bosses told me — a weakness.”

BIGGEST MISCONCEPTION MY FRIENDS AND FAMILY HAVE ABOUT WHAT I DO

“*Entourage* came out when we were assistants, and it was such a blessing because I could just say, ‘We’re Lloyd!’”

MY QUIRKIEST HABIT “I am a hugger. I hug everyone.”

THING PEOPLE PROBABLY DON’T KNOW ABOUT ME “I have an identical twin sister named Jessica. She’s a forensic accountant in Chicago.”

I CAN’T GET THROUGH THE WORKDAY WITHOUT “The *Hamilton* soundtrack.”

TELEVISION

Sarah Babineau | 35

VP ORIGINAL PROGRAMMING AND DEVELOPMENT, COMEDY CENTRAL

When it comes to TV, Babineau was a late bloomer. Her father worked for the U.S. government, which meant the Babineaus lived in Europe until she was 10. “We didn’t have any English-speaking channels,” she explains. “I remember the first time I saw TV here, I was like, ‘How many channels are there?’” But the Tufts grad would later find a home in the field by way of documentaries (her first gig: an internship with filmmaker Albert Maysles), shorts (among her productions: a dark comedy about a girl who says “I love you” every time she has an orgasm) and film gigs at Dos Tontos (boss Kent Alterman’s former company) and Sacha Baron Cohen’s Four by Two Films. Then came a call from Amazon, which was looking to break into originals. As one of the first hires, Babineau was key to the streamer’s launch, intimately involved in such shows as *Transparent* and *Mozart in the Jungle*, before moving to Comedy Central in late 2014. In the past year, she has overseen development and production of all East Coast-based series, including *Inside Amy Schumer*, *Broad City* and, highest profile of all, *The Daily Show With Trevor Noah*.

MOST HOLLYWOOD THING ABOUT MY LIFE

“I now recognize some of the flight attendants on the L.A.-NYC flight I often take.”

I CAN’T GET THROUGH THE WORKDAY WITHOUT

“I love to laugh, out loud. I’m not one of those comedy execs who just says ‘hilarious’ or ‘that’s so funny’ without laughing.”

Brianna Bennett | 33

**VP DRAMA DEVELOPMENT,
CBS TELEVISION STUDIOS**

When Bennett moved from her native Akron, Ohio, to Hollywood, she had a temp gig at the DGA and an apartment she’d found off Craigslist. Within a decade, the Ohio University grad had lined her résumé with a series of TV gigs (time at BWCS before its ICM merger, The CW and Fox) before landing at CBS TV Studios in summer 2014. In that time, the new mother (with husband Cole Maliska, a writer on *Chicago P.D.*) had worked on high-profile dramas including *The Following*, *Sleepy Hollow* and breakout *Empire*. “That was the last thing I did before I came over to CBS,” she says of the latter. “I was so bummed because it didn’t premiere until midseason, so I missed all of the fun of seeing it [take off].” More recently, Bennett has been heavily involved in reimagining CBS’ *Doubt*, a legal drama with Katherine Heigl, and selling projects including the anticipated *Nancy Drew* reboot.

MOST HOLLYWOOD THING ABOUT MY LIFE

Hot 8 Yoga

TV SHOW I CAN’T MISS “*Are You the One?* My husband and I love trashy reality TV.”

MY QUIRKIEST HABIT “I make up theme songs for all of our projects in development.”

Jordan Helman | 33 DIRECTOR OF CONTENT DEVELOPMENT, HULU

The Malibu native long had harbored dreams of becoming a rock star, but after graduating from USC film school, the skilled guitarist took a job pushing a mail cart at Endeavor. “To this day, I don’t know if it was too much common sense or a lack of balls,” jokes Helman. Though he took a detour in his mid-20s, spending time in China (opening Subway franchises) and Europe (selling kegerators and fondue pots), he ultimately found his passion in Hollywood. Until recently, Helman was the L.A. face of SundanceTV, where he worked on critical darlings including *Rectify* and *The Honorable Woman*. Then in July, Helman, who’s married to Warner Bros. TV comedy exec Jana Steele, moved to Hulu, where he’s been leading an aggressive push into premium drama. Already, he has moved forward with projects from *Breaking Bad*’s Mark Johnson, *I Origins* helmer Mike Cahill and *Me and Earl and the Dying Girl* director Alfonso Gomez-Rejon.

MY BIG BREAK “Getting hired by Sarah Barnett and Christian Vesper at SundanceTV to plant the flag in L.A.”
I’M DYING TO WORK WITH “Quentin Tarantino and David Bowie. I can’t overstate how important those two figures were in shaping my artistic sensibility growing up. I remain a massive fan of both.”

ACTOR I’D CAST TO PLAY ME IN MY BIOPIC “Jack Nicholson, circa *Chinatown*.”

Samata Narra | 34 SENIOR VP COMEDY PROGRAMMING AND DEVELOPMENT, FOX

For every 30 minutes of TV that Narra watched as a child, her parents required that she read for two hours. “I’m pretty sure that’s the reason I fell in love with comedy,” she says, adding with a laugh: “I didn’t want to read for more than two hours.” What her Indian immigrant parents didn’t know is that their daughter would sneak episodes of *Saturday Night Live* and *In Living Color* on a tiny TV set that her babysitter kept in the laundry room. Once the Kentucky native graduated from Boston University, she set her sights on Hollywood, calling the William Morris human resources department multiple times a day until she finally landed a gig. In what she calls “platonic *Jerry Maguire* fashion,” she followed her then boss, Ross Fineman, out the door and spent the next seven years working as a manager for his company before moving to Fox’s comedy department in 2011. Of late, she’s been integral to Fox bright spots *The Last Man on Earth* and *Bob’s Burgers*, which recently earned a two-season renewal. The avid skier also is a co-executive producer on the hot feature documentary *Meet the Patels*, a passion project she got involved with many years earlier.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD “That ‘rolling calls’ is just calling people.”

ACTOR I’D CAST TO PLAY ME IN MY BIOPIC Cate Blanchett

My Industry Role Model Is ...

Susan Wojcicki
CEO, YouTube



LISA FILIPELLI

Ed Catmull
Co-founder, Pixar



LISA HOLME

John Landgraf
CEO, FX Networks



JORDAN HELMAN

Ron Meyer
Vice chairman, NBCUniversal



HRISHI DESAI

Alan Horn
Chairman, Walt Disney Studios



ERIN WESTERMAN

Leslie Moonves
CEO, CBS Corp.



JAMES KEARNEY

Shonda Rhimes
Creator, *Scandal*, *Grey’s Anatomy*



LOGAN CLARE

Robert Evans
Producer



DEAN SCHNIDER

Steve Burke
CEO, NBCUniversal



BEN CURTIS

MY WAKE-UP TIME 6:12 a.m.

THING PEOPLE PROBABLY DON’T KNOW ABOUT ME “That I am ruthless when it comes to pop-a-shot basketball.”

Ken Segna | 34 SENIOR VP ORIGINAL PROGRAMMING, STARZ

When Segna was growing up outside of Sacramento, his mother and father would allow him and younger brother Brian to watch only one hour of TV a week. Which is why, he jokes, they “were a little confused” when both Segna boys became TV executives. (Brian is at ITV Studios America.) The Stanford grad’s path was somewhat circuitous, producing commercials, music videos and, post film school at USC, a documentary about musician Levon Helm (*Ain’t It for My Health: A Film About Levon Helm*) before landing on a desk at CAA. In 2010, Segna, who’s married to Fox 21 TV Studios’ Laura Delahaye, moved over to Starz, where he rose quickly from executive assistant to senior vp original programming. Segna has been intimately involved in *Power*, the most watched drama in Starz’s history, from conception, as well as Steven Soderbergh’s upcoming anthology series *The Girlfriend Experience*, Neil Gaiman’s *American Gods* and Alejandro G. Inarritu’s TV drama *The One Percent*.

MY BIG BREAK “My brother getting me an interview at CAA. That got me started in the TV business, and in the year I spent at CAA, I met so many of my closest friends in L.A., including my lovely wife, Laura.”

TV SHOW I CAN’T MISS “*Rick and Morty* — it’s sci-fi genius and comedy genius wrapped up into one.”

MY QUIRKIEST HABIT “I keep an embarrassing number of grids. Pretty much in any given situation, if there’s a semi-sensible way to enter the data into a spreadsheet, I’m doing it.”

Lindsay Shookus | 35

PRODUCER, *SATURDAY NIGHT LIVE*

Fresh out of college, the University of North Carolina grad landed an assistant gig at *Saturday Night Live*. Her first week: Matt Damon hosted with musical guest Bruce Springsteen. “I was watching Bruce Springsteen perform from 30 feet away on my fourth day,” she says. “I remember thinking, ‘How is this my job?’” Thirteen years later, that job now entails hand-picking *SNL*’s hosts and musical guests with creator Lorne Michaels. Among the more rewarding: a then-green Sam Smith, whose early 2014 appearance was born out of Shookus’ internal championing. The Buffalo, N.Y., native and mother of one is in charge of casting, too, having hired Vanessa Bayer and newcomer Jon Rudnitsky.

MY BIG BREAK “When I started as an assistant at *SNL*, I got my eyes on Kristen Wiig and was able to bring her for an audition for Lorne Michaels and the other producers. Turns out, Kristen Wiig can give you some street cred early on.”

ACTOR I’D CAST TO PLAY ME IN MY BIOPIC “Come on! You can’t ask someone who works with 24 comedy writers every day to answer that question seriously. Do you think Julie Andrews is available?”

THING PEOPLE PROBABLY DON’T KNOW ABOUT ME “I once played Jennifer Lopez’s werewolf body double in a sketch. I don’t think anyone was shocked when the sketch got cut after dress rehearsal.”

MY WAKE-UP TIME “My 2-year-old has become my alarm, so on a good day, 7:30 a.m. or 8 a.m. My alarm sounds something like, ‘MAMA, where ARE yooooou?’”

Ben Winston | 34

EXECUTIVE PRODUCER, *THE LATE LATE SHOW WITH JAMES CORDEN*

At just 34, the North London native is running CBS’ *The Late Late Show*, starring his longtime pal and frequent

collaborator James Corden. The gig marks the first U.S. series on Winston’s résumé, which is lined with directing and producing credits on *The X Factor U.K.*, the Brit Awards and a suite of One Direction projects. The latter earned the married producer and recent L.A. transplant a fan base of his own, including nearly 500,000 Twitter followers. Next, the son of renowned scientist and TV presenter Lord Robert Winston will look to line up stateside projects through his prolific U.K.-based production company, Fulwell 73, which already produces *The Late Late Show*.

MY BIG BREAK “At 18, I got offered an internship as a P.A. on a drama called *Teachers*, which was shot in a small town in the U.K. called Bristol. I nearly didn’t take the job as it meant moving out of London. Thank goodness I did. On the first day, I met an actor on the show with a small role. We may have had minor jobs on that production, but we both recognized huge ambition in each other. His name was James Corden.”

I’M DYING TO WORK WITH “We do a sketch on our show called ‘Role Call,’ where we re-create an actor’s whole career in five minutes. We have done it with Tom Hanks, Matt Damon and Arnold Schwarzenegger. Tom Cruise would be incredible. Outside of the show, Aaron Sorkin.”

THING PEOPLE PROBABLY DON’T KNOW

ABOUT ME “I keep Shabbat and kosher. It gives me a great discipline in life to not be able to drive or work on a Saturday. Great for a marriage in an otherwise crazy busy work life. Also, I have part of David Letterman’s bridge from his set as a coffee table in my office.”

Kristen Zolner | 35

DIRECTOR OF ORIGINAL SERIES,
NETFLIX

After hawking Frappuccinos at a Starbucks in Belmont, Mass., Zolner parlayed her Syracuse education and love of sitcoms into a career in comedy — but that was after a brief postcollege stint in AmeriCorps. She moved around the comedy world, working for HBO (in the festivals group), John C. Reilly and producer Scot Armstrong before settling down in the streaming space. Her first stop was Amazon Studios, where Zolner worked on *Transparent* until she left in spring 2014, when the series was headed into production. At Netflix, the travel junkie works on both original series and the stand-up specials initiative. She’s been the internal point person on Netflix’s *Wet Hot American Summer* and Maria Bamford’s upcoming *Lady Dynamite* as well as integral to the service’s stand-up push, having worked on more than a dozen specials in the year and a half she’s been there. Among the highlights: championing first-time specials for female comics Chelsea Peretti and Jen Kirkman.

THING PEOPLE PROBABLY DON’T KNOW

ABOUT ME “I was in a Renaissance singing group in high school.”

TV SHOW I CAN’T MISS *Louie*

IF THERE WERE A 25TH HOUR IN THE DAY “I’d be practicing yoga.”

I CAN’T GET THROUGH THE WORKDAY WITHOUT “Netflix IT support.”

THE ROLLING STONES

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SPOTLIGHT
GALLERY





Agents

On Ly: Murat's suit and shirt, Ermenegildo Zegna tie. On Stone: The Kooples suit, Prada shirt, Gucci tie and shoes. On Kearney: Corneliani suit, Vasu shirt, Charles Tyrwhitt tie and pocket square, Cole Haan shoes, Tudor watch. On Dempsey: Tom Ford suit, shirt and tie, Barneys New York shoes. On Green: John Varvatos suit, Eton suit, Ralph Lauren Black Label tie, Gucci shoes. On Ruspoli: Klein Epstein & Parker suit, shirt and pocket square, Hugo Boss tie, Gucci shoes. On Desai: J Crew suit, John Varvatos shirt, Dhal tie, The ZB Savoy Bowtie Co. pocket square, Club Monaco belt, Cole Haan shoes.

AGENTS

Jim Dempsey | 34 AGENT, PARADIGM

Dempsey is homegrown at Paradigm, starting out in the mailroom after graduating with an MBA from Rollins College in Florida. In his 11 years at the agency, the Ohio native has developed a knack for cultivating young talent, helping elevate their careers with big studio gigs. He shepherded *Vikings* star Travis Fimmel into Legendary's big-budget *Warcraft* while also getting him a role in Rebecca Miller's indie *Maggie's Plan*; Jessie T. Usher (see Usher, page 62), the breakout in Starz's *Survivor's Remorse*, nabbed the lead in Roland Emmerich's tentpole sequel *Independence Day: Resurgence*, plus Universal's *A Meyers Christmas* with Gabrielle Union; and Jay Hernandez went from the Fox series *Gang Related* to Warner Bros.' villainous

DC Comics film *Suicide Squad*. "When you're working with people you really believe in, and you share goals with them, you really just work hard to make those things happen," says Dempsey, who also represents a collection of rising TV talent including Jake McLaughlin (ABC's *Quantico*), Vincent Kartheiser (*Mad Men*) and Will Estes (*Blue Bloods*).

TV SHOWS I CAN'T MISS *Narcos* and *American Horror Story*
I CAN'T GET THROUGH THE WORKDAY WITHOUT "Calling my folks on the way into the office to check in."

MY WAKE-UP TIME "No need for an alarm. I have a dog named Lily, and she wakes me up at 6 a.m. on the dot."

Hrishi Desai | 33 AGENT, ICM PARTNERS

If not for the long, bitter rivalry between Jay Leno and David Letterman, Desai likely wouldn't be an agent today. As a teen in

Louisville, the Indian immigrant caught the HBO adaptation of Bill Carter's *The Late Shift*, in which Treat Williams plays Michael Ovitz, and was mesmerized. "I thought, 'That is an incredible job, how on earth do I do that?'" he says of Williams' dealmaker role. Lacking Hollywood connections, Desai spent his summers during college at Dartmouth doing internships at agencies and management firms before settling in L.A. He began in 2004 at ICM, where the sports nut ("Watching, not playing," he jokes) has remained for more than a decade. He's been particularly focused on the international market, having done a slew of format sales for companies including All 3 Media. Other lit clients include *Mom* co-creator Eddie Gorodetsky, *Impastor* boss Chris Vane and *Secrets & Lies* production company Hoodlum.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD "The quickest way to the Valley. ... I still don't know, by the way."

I'M DYING TO WORK WITH David Benioff
ACTOR I'D CAST TO PLAY ME IN MY BIOPIC "If I could not get approved by the studio, then Manish Dayal (*The Hundred-Foot Journey*), followed by Aziz Ansari."

Roger Green | 31 AGENT, WME

The literary agent's roster of directors reads like a Hollywood hot list. He signed Damien Chazelle off his short film *Whiplash*, then helped put together the feature film version, which was nominated for five Academy Awards (including best picture) and won three. He then got Chazelle's passion project, the musical *La La Land*, into production, with Ryan Gosling and Emma Stone starring. The Emory grad, who thought he would go into finance but fell in love with film, also helped Alfonso Gomez-Rejon graduate from second unit and TV directing to helming the Sundance winner *Me and Earl and the Dying Girl* and



◀Clockwise from top left: Ryan Ly, David Stone, James Kearney, Jim Dempsey, Max Nagler, Hrishi Desai, Elan Ruspoli and Roger Green

James Kearney | 34

AGENT, UTA

During his senior year at Harvard, Kearney set his sights on Hollywood. The Toronto native devoured mogul biographies and began cold-calling the school's entertainment industry alumni. Upon graduating, he landed a gig in the UTA mailroom. "I loved movies and television," he says, "but I knew I wasn't a writer, I wasn't a director and I wasn't an actor, and this was another way to be close to the business." In the decade since, Kearney, a former college football player, has developed a niche in the international marketplace, where he reps creators (*Deutschland 83*'s Anna Winger), directors (*Queen of the South*'s Charlotte Sieling and *Luther*'s Sam Miller) and production companies from throughout the world (leading Scandinavian label Yellowbird, Australia's Essential Media). Stateside, he helped ink an overall deal and a slew of shows for *The Walking Dead*'s Gale Anne Hurd, just as he's helped secure projects for producer Tom Fontana and *Going Clear* author Lawrence Wright. Kearney also is a go-to guy for the agency's film stars looking to produce TV, be it Paul Giamatti with WGN's *Titans* or Mark Ruffalo with a development deal at MRC.

MOST EMBARRASSING THING I HAD TO DO WHEN I STARTED OUT IN HOLLYWOOD "Play my boss, Jay Sures, in a skit in front of the whole company at the holiday party. It killed, though I later learned that Jay is a master of revenge."

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC "Pierce Brosnan. In my mind, we're basically the same guy: equal parts Bond, Thomas Crown and Sam from *Mamma Mia!*"

IF THERE WERE A 25TH HOUR IN THE DAY "I'd catch up on all of the Netflix and Amazon series I claim to have watched."

THING PEOPLE PROBABLY DON'T KNOW ABOUT ME "I have Canadian and Irish dual citizenship, and the highlight of this year was finally getting my green card."

Ryan Ly | 33

AGENT, CAA

The Long Island native enrolled at the University of Pennsylvania with ambitions of being a writer. "The dream was applying to Conde Nast and working at *The New Yorker*," he says. But after early internships at Open City Films and Christine Vachon's Killer Films, Ly instead opted to work in service of writers. He took a post-college gig at UTA before moving over to CAA in 2005. In the decade since, the married agent, who's expecting his first child with his philanthropist wife in March, has built a business representing drama tastemakers, including *Better Call Saul* showrunner Peter Gould, *Manhattan* creator Sam Shaw, and Dana Calvo, whose Amazon pilot *Good Girls Revolt* has strong buzz. Ly, who heads the agency's TV lit group, is known as one of the best read agents in town, a skill that dates back to his early teen years, when his dad had his son reading the classics from Robert Louis Stevenson's *Treasure Island* to the many works of Cervantes.

I'M DYING TO WORK WITH "My favorite author, and literary hero, Philip Roth."

TV SHOW I CAN'T MISS *Mr. Robot*

MY QUIRKIEST HABIT "An unhealthy obsession with grammatically correct emails."

I CAN'T GET THROUGH THE WORKDAY WITHOUT

"A culinarily inspired lunch, ideally ethnic food. I particularly enjoy shabu-shabu at Mizu 212 on Sawtelle."

Max Nagler | 31

AGENT, BRANDING, LICENSING AND COMMERCIAL ENDORSEMENTS, GERSH

After interning at ICM and spending nine months as a marketing director at American Apparel, Nagler found a way to merge his two passions with a gig in the lifestyle licensing department at CAA. "It was such an interesting blend between Hollywood and consumer products," says the L.A. native, who later branched out on his own with a representation company for fashion designers called Creative Management Collective, working with New Zealand designer Karen Walker and L.A.-based George Esquivel. In 2013, Nagler founded Gersh's branding, licensing and commercial endorsements department, helping stars find the brands that align with their interests. Among his highest-profile deals: Sharon Stone's partnership with injectable fillers Restylane, one of the first celebrity endorsements of an aesthetic treatment. "One of the most famous women in the world is openly talking about women's desire to use cosmetic treatments — there's something really empowering about that," says Nagler, who also made rich pacts with Jeffrey Tambor and DirecTV, Kevin Nealon and State Farm and Patricia Arquette for Marina Rinaldi.

I'M DYING TO WORK WITH "Stevie Nicks in a great, new fashion campaign."

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC "Macaulay Culkin, circa 1990."

TV SHOW I CAN'T MISS *Transparent*

MY QUIRKIEST HABIT "The amount of pillows I sleep with is pretty ludicrous. I sleep with six pillows in a very carefully curated manner."

MOST HOLLYWOOD THING ABOUT MY LIFE

"I'm a guy who was raised in the Valley and now is a talent agent in Hollywood, so pretty much everything."

Elan Ruspoli | 31

AGENT, CAA

Ruspoli's days of wheeling and dealing began long before he hit the halls of CAA. As a high school kid growing up in Los Angeles, he started as a server at Islands restaurant before moving on to classier locales like The Peninsula and The Beverly Wilshire. With his eye on entertainment, Ruspoli used the opportunities to network with the customers, a strategy that scored him mentoring gigs at Sony TV and MGM. In fact, it was a customer who told him to show up for a one-night mystery gig — server at the final *Vanity Fair* Oscar party held at Morton's — that changed his career. "I saw all the name cards and positioned myself to be in the right spots to meet all the agents, producers and executives," he says, realizing with time that the agency world would be

the best fit for him. After joining CAA in 2007, the USC grad made his first mark by signing writer-director Josh Boone and helping to put together his first movie, 2012's *Stuck in Love*. That led to Boone beating out seasoned filmmakers to land the coveted gig helming *The Fault in Our Stars*, a hit that catapulted the director's (and his agent's) career; Boone's now working on *X-Men* spinoff *The New Mutants* and the adaptation of Stephen King's *The Stand*. Ruspoli was thanked by CAA client Eddie Redmayne during the latter's Oscar speech for *The Theory of Everything* and is on the teams for David Oyelowo, Dominic Cooper, Jason Clarke, Imogen Poots and Nat Wolff.

MY BIG BREAK "Putting Josh Boone's movie together was the really big one. I got promoted from doing that movie. I packaged it internally, and it showed that I could represent a filmmaker and all these actors."

MOST HOLLYWOOD THING ABOUT MY LIFE

"My schedule: the meetings, the events, the premieres."

TV SHOW I CAN'T MISS *Bloodline*

THING PEOPLE PROBABLY DON'T KNOW ABOUT ME "I've run three marathons."

David Stone | 31

AGENT, WME

Stone got his first taste of Hollywood during grad school at USC, where the Pasadena native worked on David Ayer's indie flick *Harsh Times*. "It was the type of budget production where I was David's on-set assistant, and I was also driving Eva Longoria to and from the set each day and functioning as a lighting stand-in for Christian Bale," he says with a laugh. In his second year at the Peter Stark Producing Program, Stone landed a gig at UTA, where he remained until he moved to William Morris in 2007. Today, the married agent's roster reads like a who's who of TV showrunners: *Pretty Little Liars*' Marlene King, *The Bridge*'s Elwood Reid (now running Lena Waithe's *Chirag* at Showtime) and Martin Gero, creator of *Blindspot*, the fall broadcast season's breakout. Stone, who runs six to seven miles daily and has eight marathons under his belt, is known for sticking with projects, too: Clients Josh and Jonas Pate's *Blood & Oil* went from ABC to USA then back to ABC, where it launched earlier this fall; and period drama *Will*, from client Craig Pearce, originally was developed for HBO, then sold to Pivot before being set up at TNT, where it's in development.

THING I WISH I KNEW WHEN I FIRST

STARTED IN HOLLYWOOD "Protect your time and your relationships. They are your most precious resources."

I'M DYING TO WORK WITH "All the people I have left more than 10 unreturned voice-mails for. Don't worry about calling me back, I'll try you again later."

MOST HOLLYWOOD THING ABOUT MY LIFE

"My standing breakfast reservation at Nate 'n Al."

IF THERE WERE A 25TH HOUR IN THE DAY

"I'd finally learn Polish so I can understand what my wife and mother-in-law are saying about me."

shepherded David Leitch and Chad Stahelski into their directorial project, *John Wick*. Next, Stahelski will direct the *Wick* sequel, and Leitch is shooting *The Coldest City* with Charlize Theron. "Your taste and opinion as an agent is so essential," says the St. Louis native. "It's a matter of trusting your instincts and betting on their talent."

MOST EMBARRASSING THING I HAD TO DO WHEN I STARTED OUT IN HOLLYWOOD

"As an assistant, scrambling to explain to the completely uninterested man behind the deli counter at Nate 'n Al how my boss' biggest client hates the smell of onions and required that no onions be included in the lunch order for his private jet. And then receiving a phone call when they touched down that the entire time the flight reeked of onions."

I CAN'T GET THROUGH THE WORKDAY WITHOUT "Coffee, lots of coffee."

MOST HOLLYWOOD THING ABOUT MY LIFE "This photo shoot and interview."

MANAGERS

Ben Curtis | 32

MANAGER, BRILLSTEIN

ENTERTAINMENT PARTNERS

The Indiana native is having a banner summer, having watched his client, *Mr. Robot* star Rami Malek, become one of television's biggest breakouts of 2015. (See Malek on page 62.) Curtis also took *Veep*'s Timothy Simons (aka Jonah Ryan) from obscurity to busy TV and film actor. "I found him in an improv club that seats nine people without a credit to his name," says Curtis of his first client. "Two weeks later, he got *Veep*." He subsequently booked Simons in projects including Paul Thomas Anderson's *Inherent Vice*, Seth Rogen and Evan Goldberg's *The Interview*, and Stephen Gaghan's upcoming *Gold*. On the director front, the Endeavor alum reps Oscar-winning filmmaker Shawn Christensen (the short *Curfew*) and U.K. funnyman Craig Roberts, who, at just 24, made his directorial debut with the SXSW black comedy *Just Jim* (Roberts' acting credits include *Neighbors* and *22 Jump Street*). Unique in his field, Curtis, who married celebrity stylist Shelby Scudder (Kesha is a client) in 2014, splits his time between traditional talent management and repping tech and virtual reality startups including PAVR. "Five years from now," he says, "you'll see a lot of managers doing what I'm doing." The UConn grad and former Division I hockey player still finds time to surf with CAA's Mick Sullivan and Universal's Jon Mone. Jokes the Venice denizen, "At least three days a week, I come straight from Malibu to the office with sand on my face."

MY BIG BREAK As a 22-year-old New York Yankees intern, he cold-called the head of Endeavor's human resources and identified himself as "Ben Curtis with the New York Yankees." When it became clear that he was just an intern, "She started laughing and said, 'Oh my God, send me your résumé now. I'm giving you a job.'"

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD "Learn everything and don't limit yourself to just talent. The tech industry is eating Hollywood now."

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC "I bear a strong resemblance to the Shock Top beer guy, so if the film were animated, he'd be the obvious choice."

Lisa Filipelli | 30

VP TALENT, BIG FRAME

Filipelli says there was a time when Hollywood didn't take her work seriously because her client roster was made up entirely of social media stars. But the 5-foot former ROTC Army cadet knows how to hustle to make sure clients like Tyler Oakley, lifestyle vlogger Ingrid Nilsen and *FABLife* star Leah Ashley get the recognition she believes they deserve. "There's this misconception that these kids don't work very hard or that it's sort of a fad," says the former CAA mailroom trainee. "But Tyler's been creating for eight years. We've seen a lot of singers come and go faster than that." Filipelli, who grew up in rural Pennsylvania and studied dance at





Managers

From left: Molly Mandel, Jeff Silver, Dean Schnider, Ben Curtis and Lisa Filipelli

Styling by **MONTY JACKSON**
On Mandel: Karen Millen dress, Vince shoes, David Yurman bracelet, Irene Neuwirth earrings, Kelly Wearstler necklace. On Silver: Brioni suit, Hugo Boss shirt, Salvatore Ferragamo shoes, Panerai watch. On Schnider: John Varvatos jacket, J. Crew shirt, BLK DNM jeans. On Curtis: Klein Epstein & Parker suit, Schneiderman shirt, J. Crew pocket square, Church's shoes. On Filipelli: Black Halo dress, Daniel Wellington watch, Tiffany bracelet.

DeSales University, thought she'd make a career for herself on Broadway but instead wound up working in the casting department at Nickelodeon, a move that would plant the seed for her career identifying up-and-coming young stars. Take Oakley, whose YouTube following she helped to grow from 100,000 subscribers in 2012 to more than 7.6 million today, striking deals for a world tour and book deal along the way. Up next: producing his forthcoming documentary *Snervous*.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD "How real the gender gap is."

I'M DYING TO WORK WITH "Taylor Swift, but I would settle for being an honorary member of her girl pack."

MY QUIRKIEST HABIT "My ability to connect with teens quicker than adults."

Molly Mandel | 33

MANAGER, MOSAIC

As the daughter of *School Ties* director Robert Mandel, the L.A. native was raised on Hollywood sets. "I'd hang out and think, 'Maybe I want to be a P.A. when I grow up,'" she says, adding with a laugh, "I had no idea what any of it meant." But as she got older, her father's friends, Sherry Lansing and Penney Finkelman Cox, became mentors. In fact, Lansing was one of the first people Mandel remembers talking to about what she wanted to be when she grew up. "Now I realize how amazing it was that I was surrounded by people like her," she says, "but at the time I just thought she was a really cool mom who had good, interesting advice for me." Rather than follow her father behind the camera, Mandel moved east after a stint at UTA and began booking comedy shows in New York. The Kenyon College alum would eventually return to Los Angeles, where she joined Mosaic in 2009. Today, her business is split between in-demand performers and writers. Among the former: *Silicon Valley* star and *The Meltdown* co-host Kumail Nanjiani, *The Daily Show* breakout Jessica Williams and stand-up Rory Scovel, who has film projects set up with Demetri Martin, Will Ferrell and Amy Poehler. Mandel's comedy writer roster includes *Broad City*'s Jen Statsky, *The Grinder*'s Sean Clements and *Wet Hot American Summer: First Day of Camp* scribe Anthony King.

THING I WISH I KNEW WHEN I FIRST STARTED IN HOLLYWOOD "Life will go on if you accidentally Cc instead of Bcc."



Postmates
Delivery service
"I'd rather not cook. Ever."
LOGAN CLARE



Assembly
Graphic design
BING CHEN



Houzz
Interior design
SABRINA CALUORI



Snapchat
Disappearing-photo messaging
"I know, I know ..."
MAX NAGLER



Day One
Photojournaling
"Every day I take one photo of the day and store it there. It's like a private diary, no one can see it. I have done it for the last two years. It's great to look back on."
BEN WINSTON

My Go-To App



Carrot
To-do list (with snark) "It's not necessary at all, but who doesn't love to be praised while they check things off their to-do list?"
LINDSAY SHOOKUS



Artsy
Art collection
ERIN WESTERMAN



Evernote
Productivity
LOUIE PROVOST



8 Tracks
Playlist radio
KRISTEN ZOLNER



Feedly
Google Reader replacement
DEAN SCHNIDER



MediaREDEF
News aggregator
DAVID STONE



Dark Sky
Weather predictor
"Since moving to NYC, it's become my best friend. It sends alerts whenever it's about to start raining!"
SARAH BABINEAU



Waze
Navigation
"It's nice to know exactly how late I'm going to be."
JAY POLIDORO

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC

Lucille Ball

MOST HOLLYWOOD THING ABOUT MY LIFE

SoulCycle
I CAN'T GET THROUGH THE WORKDAY WITHOUT "Swedish fish and having the Food Network on (mute) in my office."

Dean Schnider | 32

MANAGER, MANAGEMENT 360

Schnider has been discovering talent since he was in high school, when the then-hip-hop aficionado started managing music groups on the side. After graduating from the University of Michigan, the 22-year-old with nearly no experience in the film industry set out to co-produce a movie. "I was super naive, which I think was my greatest strength," says Schnider of making *Hachi: A Dog's Tale*, directed by Lasse Hallstrom and starring Richard Gere and Joan Allen. Since joining Management 360 in 2009, Schnider, who was born in Johannesburg and raised in Los Angeles, has made a business of discovering strong source material and talent from unexpected places. He signed Cedric Nicolas-Troyan off a short and set him to helm Universal's sequel *The Huntsman*; he discovered Fresno, Calif.-based writer-directors Chris Lofing and Travis Cluff off of footage they posted online and helped them make the horror film *The Gallows*, which earned \$41 million worldwide (a sequel is in the works at New Line); and landed Josh Trank off a short film, moving him from *Chronicle* to Fox's big-budget misfire *Fantastic Four*. Now, the manager is tasked with helping Trank set a new course after exiting *Star Wars* ("Josh is at a point where he's focused, determined and humbled") while also working with director Ricardo De Montreuil (Universal's *Low Riders*), writer Jason Mark Hellerman (*Shovel Buddies*) and authors Mickey Rapkin (*Pitch Perfect*) and Anna Todd (fan-fiction sensation *After*).

TV SHOW I CAN'T MISS

Mr. Robot

ACTOR I'D CAST TO PLAY ME IN MY BIOPIC

"James Dean. I guess my parents were big fans."

MY QUIRKIEST HABIT "I'm very specific about computer fonts. My favorite is Garamond 13."

IF THERE WERE A 25TH HOUR IN THE DAY I'd watch TED Talks.

Jeff Silver | 33

FOUNDING PARTNER, GRANDVIEW

His dad, a physician, did pro bono work for

The Actors Fund in New York, which meant a young Silver got to spend many of his childhood weekends at shows and musicals with his family in Manhattan. "I really fell in love with the spectacle of entertainment — that rush you get when you're sitting in a theater," says the Long Island native, who moved to L.A. after graduating from Union College in upstate New York. He began his Hollywood career as an assistant at CAA and later as an executive at Winkler Films before founding Fourth Floor Management (it was on the fourth floor of the house he was living in) in 2010. Two years later, the company gained real traction when two clients' scripts — Michael Mitnick's *The Current War* and Andrew Dodge's *Bad Words* — landed on the Black List (the latter made it to the big screen in March of last year as star Jason Bateman's directorial debut). In mid-2014, Silver and his former CAA colleagues Matt Rosen, a longtime roommate, and producer Brian Kavanaugh-Jones launched Grandview Management. "I never thought I would be co-running a company. I just wanted to work with my friends," says Silver, who manages Matt Charman (who co-wrote Steven Spielberg's *Bridge of Spies*) along with fellow British writers Joe Shrapnel and Anna Waterhouse, who penned the forthcoming Jesse Owens biopic *Race*. The newly married manager still works with Mitnick, who also wrote the Warner Bros. *Pinocchio* project, as well as Dodge and Tony-nominated writer Robert Askins, who adapted the horror comic *Black Hole* for New Regency and Plan B.

MY BIG BREAK "I was a day player on *Romper Room* when I was 6."

TV SHOW I CAN'T MISS

Narcos
IF THERE WERE A 25TH HOUR IN THE DAY "I'd be incredibly confused."

DIGITAL

Beau Bryant | 33

SENIOR VP TALENT AND PROGRAMMING, FULLSCREEN

It was while working on Ari Emanuel's desk during Endeavor's merger with William Morris that the L.A.-area native recognized that there was greater opportunity on the digital side of Hollywood. "The writing was on the wall that it was going to be hard to have [a major talent agent's] career," says the Bucknell graduate. Soon, he began building a digital client base, signing

Hey, I Used to Get Your Coffee!

POWER BEGETS POWER, RIGHT? THERE'S NO CLEARER DEMONSTRATION OF THAT THAN THE DESKS OF THESE NINE HOLLYWOOD EXECUTIVES, WHO THEMSELVES SPAWNED THE EXECUTIVES LISTED BENEATH THEIR NAMES — ALL OF WHOM GOT THEIR START AS ONE OF THEIR ASSISTANTS

In the 2003 book *The Mailroom: Hollywood History From the Bottom Up*, author David Rensin recounts an old William Morris Agency advertisement that promised would-be players, "The little mailroom employees of today are the big power brokers of tomorrow." That was true in the industry's early days and, in many ways, it's still true today.

Entertainment remains one of the few businesses where pure apprenticeship is the norm and a certain degree of dues-paying is expected of its young entrants (yes, even the entitled millennials). Those who want to run the town often start by schlepping coffee and dry cleaning, managing a calendar, and "rolling" calls for those who currently do. It's both a tutorial on the nuances of an idiosyncratic, relationship-driven business and a de facto endurance test to weed out those whose passions might reside elsewhere.

But as many current and former assistants can attest, not all desks are created equal. Some executives, agents and creatives see their assistants as the hired help. Other bosses instead see themselves as mentors and boast a long line of successful erstwhile underlings they have shepherded. "I've proudly spent my career cultivating some of the best executives and leaders of our industry," says Electus founder and chairman Ben Silverman, who, as one of the early agents and then executives specializing in unscripted television, mentored some of today's top players in this field. In conjunction with the Next Gen issue, *THR* decided to shake Hollywood's family tree to figure out who got their start on whose desk. Not surprisingly, editors began hearing the same names over and over, which led to this graphic. Call them the Power Desks. — MATTHEW BELLONI AND LACEY ROSE



LEGAL

Logan Clare | 34

ASSOCIATE, ZIFFREN BRITTENHAM

Clare started her first job out of Fordham Law School the week Lehman Brothers collapsed, which soon made her a victim of mass layoffs at the Morrison & Foerster firm. So the Los Angeles native and her husband, TV writer Mike Weiss (*Chicago P.D.*), called their contacts frantically but found her only an entry-level assistant job at the Morris Yorn entertainment law firm. “I wasn’t fetching dry cleaning or having anything thrown at me,” she says. “I learned a lot about how to talk to people on the phone and how all the different representatives work together on a team.” She eventually began representing talent on her own and was poached in 2013 by Ziffren Brittenham, where she’s part of a new generation of lawyers at the venerable showbiz firm serving such established clients as Elizabeth Banks, Simon Cowell and Imagine Entertainment as well as shepherding newer talents including comic Jerrod Carmichael and *Orange Is the New Black*’s Ruby Rose. Clare, who is adjusting to a busy life with her 11-month-old son, Cy, benefits from being one of the rare lawyers in town who began as an assistant: “I know how to [find a client’s] W-9 form.”

THING I WISH I KNEW WHEN I FIRST

STARTED IN HOLLYWOOD “How casually the lawyers dress. I didn’t need all those suits.”

I’M DYING TO WORK WITH “Stephen Colbert. I bet he’s funny on conference calls.”

TV SHOW I CAN’T MISS *Fargo*

MOST HOLLYWOOD THING ABOUT MY LIFE

“Being able to see the Hollywood sign from my office. Otherwise my life is mostly changing diapers and talking in a baby voice to my son — not very glamorous!”

Jeff Hynick | 35

PARTNER, JACKOWAY TYERMAN

WERTHEIMER AUSTEN MANDELBAUM MORRIS & KLEIN

Four years as a business and legal affairs executive at the cutthroat Weinstein Co. is enough to teach a young lawyer how to play hardball in Hollywood. But Hynick, a Los Angeles native, is reluctant to recount his days with Harvey and company. (Ask him the biggest lesson he learned, and he needs a full day to think about his response, finally saying, “Know where the leverage is on every deal.”) After switching sides to represent talent at the prestigious Jackoway Tyerman firm, the Southwestern Law School grad recently negotiated Olivia Munn’s deal to join the *X-Men* franchise and Alexandra Daddario’s pact for *San Andreas*. He has Emmy-winning *Mad Men* writer Erin Levy as a client, and he’s helping break such up-and-comers as writer-director David F. Sandberg, whose first feature, *Lights Out*, is set for release in 2016 by New Line, and Sarah Dumont, the female lead in *Scouts Guide to the Zombie Apocalypse*.

“Growing up in L.A., I wanted to be a lawyer but also still work in the entertainment business,” says Hynick, who has a 2-year-old son with wife Dana. “Now I get to help all these amazingly talented people.”

TV SHOW I CAN’T MISS *Last Week Tonight With John Oliver*

MOST HOLLYWOOD THING ABOUT MY LIFE

“My son’s Parent & Me class, where more than half the parents are in the business.”

IF THERE WERE A 25TH HOUR IN THE DAY

“I’d have time to golf.”

Katie Townsend | 34

LITIGATION DIRECTOR, REPORTERS COMMITTEE FOR FREEDOM OF THE PRESS

Call her a First Amendment obsessive. About a year ago, Townsend gave up a well-paying job representing Warner Bros. and NBCUniversal at Los Angeles’ prestigious Gibson Dunn & Crutcher firm to move to Washington, D.C., with her attorney husband and fight for journalists and documentary filmmakers who are pressured not to publish information or are under fire for what they have published. She’s leading a new litigation group at Reporters Committee for Freedom of the Press, a nonprofit with backing from several foundations and such media organizations as Hearst, Politico and *The Washington Post*. “We’re working with people who don’t have the resources to hire a big lawyer,” says the Miami native, who studied journalism at the University of Florida before law school

at the University of Virginia. She handles about 10 to 12 active litigation matters at a time and manages a hotline for doc filmmakers and media people to call for legal advice on accessing documents or which stories might be libelous. Her group signed off on the legality of the Sundance hit documentary *Cartel Land* (about Mexico’s drug wars), helped unseal sentencing letters for *The New York Times* in the David Petraeus case and filed court papers opposing a California ordinance that punishes drivers in traffic cases more harshly if they work for media like paparazzi agencies. Says Townsend, “There are people who are independent and trying to tell stories that are not going to get told if they don’t get legal help.”

ACTOR I’D CAST TO PLAY ME IN MY BIOPIC

“I’ve been told I look like Emily Mortimer, and she’d be perfect. After all, she was on *The Newsroom*.”

IF THERE WERE A 25TH HOUR IN THE DAY

“I’d probably get in more pilates classes.”

THING PEOPLE PROBABLY DON’T KNOW

ABOUT ME “How much I love hockey. My husband and I are both huge Kings fans and were season-ticket holders when we lived in L.A. Our tickets were one of the hardest things for us to give up when we moved to D.C. — it was traumatic.”

PROFILES REPORTED AND WRITTEN BY MATTHEW BELLONI, MARC BERNARDIN, DANIEL J. FIENBERG, REBECCA FORD, NATALIE JARVEY, BORYS KIT, PAMELA MCCLINTOCK, MICHAEL O’CONNELL, LACEY ROSE, BRYN ELISE SANDBERG AND TATIANA SIEGEL



Legal

From left: Clare, Hynick and Townsend

On Clare: Isabel Marant dress, Polly Wales earrings, Sacred Jewels bracelet. On Hynick: Hugo Boss suit, tie and belt; Theory shirt; Rolex watch. On Townsend: DSquared2 dress.



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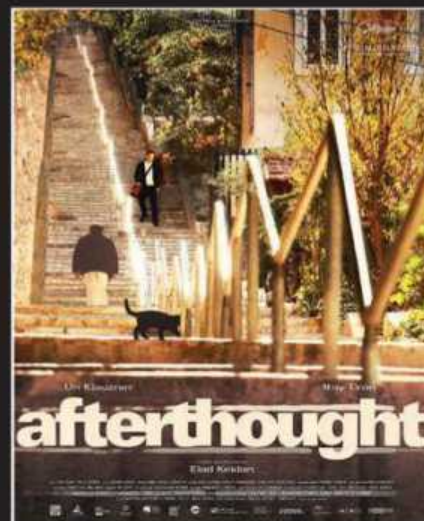
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THURSDAY, NOVEMBER 5

5:00PM ENCIRCLEMENTS
7:15PM AFTERTHOUGHT
9:30 PM MAN IN THE WALL

SATURDAY, NOVEMBER 7

5:00PM PARTNER WITH THE
ENEMY + AYA
7:15PM BABA JOON
9:30PM BARASH

SUNDAY, NOVEMBER 8

10:00AM GALIS
12:30PM GUAVAS
3:00PM LAUGH LINES
5:15PM FIRE BIRDS
7:30 PM 10% MY CHILD
9:30PM IBIZA

MONDAY, NOVEMBER 9

5:00PM MATTI CASPI
7:15PM PETER THE 3RD
9:30PM BENTWICH SYNDROME

TUESDAY, NOVEMBER 10

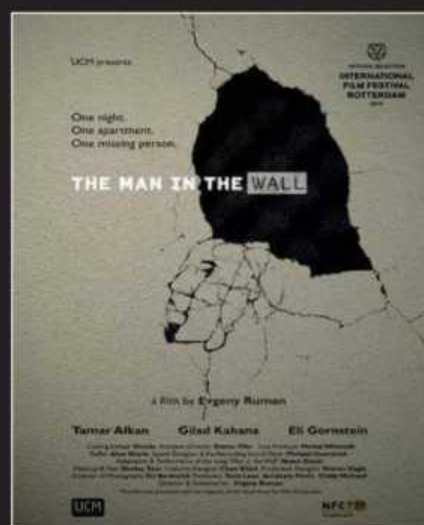
5:00PM ONCE UPON A TIME
7:15PM GALIS
9:45PM YONA

WEDNESDAY, NOVEMBER 11

5:00PM OSCAR SPECIAL: AYA +
PARIS ON WATER +
APRIL FOOL'S
7:15PM BABA JOON
9:30PM FAUDA

THURSDAY, NOVEMBER 12

5:00PM THE KOZALCHIK AFFAIR +
ELLE KARI
7:15PM FIRE BIRDS
9:30PM SABENA



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THE MOST NOTORIOUS P



With neon trim, 32 bedrooms, club-style urinals and a thumping in-home nightclub, a mega-mansion compound in the Hollywood Hills rents out to a slew of nocturnal celebrities (Justin Bieber, Sean Kingston and now The Weeknd), foreign royalty and a Playboy reality show about swingers, incurring the attention of *TMZ* — and the full fury of a once-quiet neighborhood. But owner Danny Fitzgerald calls nearby residents ‘assholes’ and won’t back down **BY GARY BAUM**

MEGA-SPEC HOUSE developer Danny Fitzgerald is aggrieved. Notorious for renting four glass-and-steel mansions in the hills just below the Hollywood Reservoir to party-hard celebrities, reality show casts and Middle Eastern royalty, he has incurred the wrath of neighbors — as well as Los Angeles City Attorney Mike Feuer, who last summer sent Fitzgerald a nuisance letter notifying him that he’d be held criminally liable if one more tenant racked up a citation. The residents responsible for the 90-plus calls to law enforcement — eliciting complaints including public urination, an unpermitted lion and a suspect with a gun — likely would consider the word

PARTY HOUSE IN L.A.



"Who wants to build a little tiny house that no one wants to buy? It's too much work," says Fitzgerald, photographed Oct. 8 by the pool on the party-hearty upper deck of one of his four adjoining mega-mansions in the Hollywood Hills. The houses have multicolored lighting (top right) that neighbors liken to *Hollywood Squares*. Responds the developer, "The Hollywood Dell community is like a group of vigilantes from the 1800s that wants to hang everyone."

From left: Past tenants include Trey Songz, Sean Kingston, Zendaya and Justin Bieber.

"Affliction" emblazoned on the T-shirt he's wearing on a recent afternoon to be truth in advertising.

"They don't want anyone building, they don't want anyone having fun, they don't want anyone filming," says Fitzgerald, 56, his voice rising in the sprawling fourth-floor kitchen of his largest home on Weidlake Drive (which leases for \$40,000 a month). "I call them a vigilante group. Tell them to buy my houses!" The collective 46,000-square-foot compound, which includes all four homes, with 32 bedrooms and 51 bathrooms, is on the market for \$50 million.

He turns to address his opposition beyond the floor-to-ceiling windows in their far smaller cantilevered homes. "Go ahead, all you f—ing assholes out there that complain every day: You can have them. They make money. They're a

good return. Buy my homes, and I will leave."

If he doesn't cut his price — realtors suggest he needs to do so by tens of millions — the epic fight, which began in 2006, will persist. "It's like a cancer," says Hollywood Dell Civic Association head Patti Negri, describing the compound. "There's drunken people throwing bottles, going to the bathroom on people's lawns."

But conflict doesn't ruffle the developer, who may be the Hollywood Hills' biggest pariah for his strikingly indulgent landlord relationships with everyone from Justin Bieber, Sean Kingston, Ne-Yo and Trey Songz to Nelly, T.I. and, currently, The Weeknd. Nor does he mind the repeated and breathless *TMZ* coverage of famous new tenants, out-of-control parties and public sex at the compound. (Neighbors were agog to see castmembers of *Playboy's Swing*

reality show doing the deed in plain view on the countertops and the patio. Castmembers told *TMZ* that the hot tub was a "no-bone zone.") Fitzgerald will just remind you that he's a defender of a certain American dream: lifestyle, libertarianism and the pursuit of happiness as defined by an in-home nightclub and a Jacuzzi with 70 jets that "will blow your mind."

The son of a beer salesman and a BBQ pit waitress in unglamorous Granada Hills, 20 miles away at the north end of the San Fernando Valley, Fitzgerald grew up eager to escape his working-class roots: "I didn't want to ever have a shitty car, a shitty house." (He ticks off how far he's come: "I have a turbo Porsche convertible, a Mercedes GL 63 AMG and a faithful Honda for work. I used to have even nicer cars — Ferraris, Bentleys, Rolls — but they kept breaking.") He got his

contractor's license straight out of high school and has been developing and flipping dwellings ever since — first tract homes in the flats and later hillside mansions, which he designs in a brazen style he proudly characterizes as “bold” (think lights installed on each floor that rotate colors, a la *Hollywood Squares*) and others believe could be considered tasteful only by confirmed members of the *doucheoisie*. “Once I got smarter, I started building in Encino and Sherman Oaks,” says Fitzgerald. “When I got *really* smart, I began building in Marina del Rey, Malibu, Beverly Hills and the Hollywood Hills.”

Decades later, in 2006, just before the recession hit, he began to pursue what would turn out to be his coup de grace: The Weidlake complex, which features expansive neon lighting, club-style banks of urinals and “Hollywood” spelled out in tile above the pools. (“The Danny design philosophy is this: Every single home I do has to have a theater with surround sound.”) One of his current tenants — a German cosmetics entrepreneur named Bastian Yotta with a penchant for Instagramming pictures of himself, his blonde bombshell wife, Maria, and their exclusively buxom guests frolicking at home (on one occasion with that unpermitted lion) — believes Weidlake “is perfect, a paradise. We needed a property with 10 bedrooms and a nightclub and a gym. The only problem is the tour buses that have started coming up here just recently.”

Indeed, from the start the properties' flash has stood out from their prominent perch atop the otherwise quiet, cozy Dell neighborhood — one ridgeline west of higher-profile Beachwood Canyon, which sits directly beneath the Hollywood sign — a mostly under-the-radar haven long popular with below-the-line industry types who still can snag a modest three-bedroom cottage there for a mere \$1 million (a relative steal in the hills' current market). But since completion, Fitzgerald has been renting his places out with only rare vacancies. His clients have included Bieber, whom Fitzgerald calls “so mellow — he loved the gym and worked out every day.” (By contrast, a friend of Bieber's told *Radar* that the purpose of the Weidlake house was to “throw parties” because the singer didn't want “random people” causing trouble where he actually lived.) Others have ranged from Zendaya (“She had her sweet 16 here”) to Mark Zuckerberg. (“He had a birthday here. That was a party we couldn't turn down because it wasn't going to be out of control.”) While Fitzgerald, who interfaces with clients directly, claims he makes his tenants sign leases explicitly prohibiting large parties and regularly rebuffs lucrative one-off event requests — “I mean, every weekend



1. The Weidlake houses tower up to 60 feet high, more than double what L.A.'s new anti-mansionization limits allow.
2. One current tenant, German cosmetics entrepreneur Yotta, says he aspires to live in “the new Playboy Mansion.” His wife, Maria (on floatie), and the house dominate his highly popular Instagram feed.



we could have a party for \$50,000” — massive after-midnight bashes sometimes “just end up happening,” often intimate get-togethers that blow up thanks to social media.

This brings no comfort to neighbors like Cynthia Martinez, a set designer (*Hitchcock*) who lives around the corner. “When the cars start coming up at 1 or 2 o'clock in the morning, it's really a drag,” she says. “I wake up at 4 to be on set at 6, so if people are partying through the night, I don't get to sleep. And I don't want to ‘move to Palmdale’ — a high-desert exurb 60 miles to the north — “as Danny likes to tell us.”

When pressed, the unmarried Fitzgerald — who for years was co-owner of Century City's massive Century Club, which closed in 2007 (in its heyday it played host to Dr. Dre, Jamie Foxx, Ice Cube and Brandy) — freely admits these mansions were built to be bacchanalian, a

by-product of his years throwing high-head-count lingerie parties attended by the likes of Wilt Chamberlain. His biggest Weidlake house boasts “a club-style bathroom with a makeup area,” he says. “The disco itself holds 200 or 300 people.” (Materials were selected with high traffic in mind, from Venetian plaster — “You can patch it after people mess it up” — to the same “indestructible” industrial-grade porcelain-and-ceramic floor tiles used at Hyatt Hotels.)

“His idea of living is parties, so he creates living spaces that are party spaces,” says his old Century Club partner Mark Fleischman (previously an owner of Studio 54), founder of local fitness studio The Bar Method. “Those lingerie parties were a way of attracting rich men to come to his houses to look at buying them.”

Fitzgerald muses that the tenants who often cause the most damage are productions. Now he conducts video walkthroughs before anyone arrives. Weidlake alums range from Fox's *American Idol* to various porn shoots. Fitzgerald — who has been a frequent presence in L.A.'s civil court both as plaintiff and defendant, netting at least 77 filings in the past three decades — is in the midst of a lawsuit with MTV's *House of Food* because, among other alleged damages, “They blew up the stove and refused to pay.” (Show creator T Group Productions' attorney responds: “The lawsuit has absolutely no merit. The house was left in vastly better condition than it was in when T Group arrived.”)



Partygoers could take selfies with a caged lion at one Yotta party until police confiscated the unpermitted animal.



Residents complain that massive all-hours parties turn their tranquil neighborhood into a chaotic mess.



1



THE
IN-HOUSE
DISCO
HOLDS 300
PEOPLE!



A BATHTUB
WITH A
FIREPLACE
— AND
NEON!

“WE CALL THEM ‘THE ABORTION ON THE HILL’ — THE HOUSES ARE THAT WILDLY OUT OF CHARACTER.”

Fitzgerald sees himself not as a nuisance neighbor but a persecuted one. He acknowledges the more than 90 calls made regarding his homes — *THR* independently reviewed call data amassed by the LAPD — but notes that they’ve led to only a few actual citations (and even those he disputes). “Sean Kingston, a sweetheart, lived there two years,” he says. “He had one complaint, for amplified music. That ticket’s bullshit. I was at the party two years ago. Seven o’clock at night, OK? Sean was singing on the f—ing speakers outside!”

Jeff Dowden, a retired owner of a post-production facility who lives on a ridge facing Weidlake, counters that “the reason so few citations have been given out is that police are so slow to respond,” with sirens and lights often giving offenders plenty of warning to scam. (Even when they do arrive in time, say neighbors, law enforcement’s M.O. is to provide warnings to individual guests.)

Feuer spokesman Frank Mateljan notes that the City Attorney’s Office and LAPD “continue to monitor the situation and are in constant contact with the neighbors and with Daniel Fitzgerald’s lawyer.” For his part, Fitzgerald says of the stand-off: “My lawyers laughed at them. They said, ‘They have nothing.’”

Indeed, civic authorities often find themselves playing catchup with Fitzgerald in other ways, such as his ruthless maximization of every square inch of each lot, a practice which predates

L.A.’s new anti-mansionization limits passed by the City Council this year to curb steroidal developments like his own. “I just build as big as I can,” he shrugs. The Weidlake complex towers 60 feet high; now, he could build less than half that height. Says Fitzgerald: “[Neighbors] call them ‘the Kmart homes.’” (Actually, clarifies Hollywood United Neighborhood Council representative George Skarpelos, who lives nearby, “We call them ‘the abortion on the hill’ — they are that wildly out of character.”)

“It’s unfair to landowners,” argues Fitzgerald, musing that residential home values have been straitjacketed by these new requirements. He believes that huge structures should be encouraged, even if only for public interest: “I pay crazy property taxes. Most people here, it’s probably \$3,000. Mine’s about \$50,000 — per home.” (According to tax data published by Redfin, Fitzgerald paid between \$23,391 and \$46,039 per house in 2014.) He goes on, with a sigh: “[The city’s] not letting anyone build these monsters anymore. The lots are worthless.”

It’s for this reason that Fitzgerald says he’s now looking to get out of the game. Well, this and what the vociferously anti-union builder fulminates is the constant hassle of dealing with city employees — and the sustained assault by what he perceives to be his NIMBY neighbors, “where they just nonstop f—ing pester you.”

Fitzgerald notes that “my whole life, I’ve lived in what I was building, lived in the dirt” and

that, on the Weidlake effort alone, “I almost lost everything four or five times.” (Indeed, he was so “broke” for stretches that he lived with his adult son in the in-progress edifices without power, at times operating the backhoe, tractors and jackhammers he’d bought to push his project forward.) At this point, he insists he’d rather be riding waves on his 8-footer just steps from his \$5 million home near Venice Beach or at Malibu’s Point Dume. “I quit. I’m tired,” he says. “How much longer can I surf well and have all these young girlfriends?”

Real estate agent Ivan Estrada of Keller Williams thinks he needs to drop his price if he wants to retire soon: “Someone who’s going to pay \$50 million isn’t going to live in that part of town. They’re going to buy in Bel Air near other large estates. I would put it in the 20s.” Concur JB Fung of John Aaroe Group: “It’s going to take a special kind of buyer.”

These days, Fitzgerald ruefully sees his kind as an endangered species in L.A., observing that fellow swashbuckling, big-ticket spec builder Mohamed Hadid — ex-husband of *Real*

Housewives of Beverly Hills star Yolanda Foster, father of supermodel Gigi Hadid — also has gotten an unfair rap from the city over unpermitted work on a Bel Air mansion project. “Again, it’s because of the neighbors — every single neighbor says, ‘Everyone else, get out.’” Fitzgerald shakes his head. “He’s done so many great things. Amazing homes. *Gorgeous* daughter.”

Soon, though, his mood brightens. Fitzgerald is confident that history will redeem him and his exuberance, just as it has so many other first-condemned-then-celebrated L.A. landmarks. “This thing will be 50 years old, and it’ll still be cool,” he says of his Weidlake acropolis. “It’ll be a statement. It’ll be like, ‘Wow, how’d they ever get to build that? How’d they ever get 45 feet of solid glass walls?’” He grins, taking in his accomplishment and his impending legend. “It’s because it was done and then those assholes made a scene and then the city changed the building codes and now no one can ever do it!”

And why shouldn’t he be sanguine? He built it, and those with fame came, just as he knew they would. His neighbors may think he and those he attracts are gratingly gauche, but Fitzgerald believes in L.A.’s green light, in which something as killjoy as taste is never sacrosanct, and his orgastic future will not recede — tomorrow he will simply party harder, stretch out his arms farther and embrace another young girlfriend.

“This wasn’t cookie-cutter,” he concludes. “It wasn’t Pleasantville. It was Hollywood.” **THR**

OSCAR JR.

A NEXT-GENERATION LASSETER AND 14 OTHER YOUNG CINEMATIC UPSTARTS —
ALL PICTURED HERE — ARE THE 2015 STUDENT ACADEMY AWARD WINNERS





The Student Academy Award winners were photographed Sept. 17 at The Theatre at Ace Hotel in downtown Los Angeles.

Grooming by Su Han at Dew Beauty Agency and Nicole Chew at Art Department.

FIFTEEN STUDENTS, FIVE categories. All Oscar. This fall, the Academy revealed a roster of Student Academy Award winners — plucked from 1,686 films delivered by 375 colleges and universities — to follow in the footsteps of such previous winners as Pete Dinklage, Spike Lee, Trey Parker, Robert Zemeckis and John Lasseter. Lasseter, who won student Oscars in 1979 and 1980 while at California Institute of the Arts, has a son, Bennett, among the 2015 crop of winners. All were presented medals during a September ceremony at the Samuel Goldwyn Theater in Beverly Hills. The award doesn't come with tickets to the grown-up Oscars, but some of these students might make it there anyway: Past winners have gone on to receive 47 Oscar noms and have won or shared eight trophies.

BY CHRIS GARDNER
PHOTOGRAPHED BY CHRISTOPHER PATEY

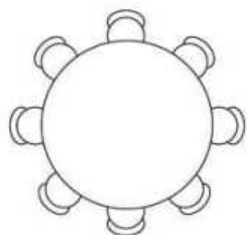
- 1 **Ilker Catak, 31**
Foreign Film Gold Medal
FIDELITY
Hamburg Media School, Germany
“In 1999, I was a student in Istanbul, and I went to the theater to see this film with Tom Cruise called *Magnolia*. I didn't really like the film at first, but there was something to it, and I became fascinated by it. Paul Thomas Anderson became my personal hero.”
- 2 **Bennett Lasseter, 26**
Narrative Bronze Medal
STEALTH
American Film Institute
“The earliest movie I remember seeing was *My Neighbor Totoro* by Hayao Miyazaki. It was on Laserdisc in Japanese, with no subtitles. I was maybe 4 or 5 years old, but I still somehow got the story. That movie really captured my imagination and inspired me to start writing.”
- 3 **Alexandre Peralta, 30**
Documentary Gold Medal
LOOKING AT THE STARS
USC
“The last movie I saw that resonated with me is *Love & Mercy*. The scenes in the studio when they're recording are so natural and so amazing.”

- 4 **Daniel Drummond, 25**
Alternative Gold Medal
CHAROSCURO
Chapman University
“My dream team would be Roger Deakins shooting — that's a given for any film. Jake Gyllenhaal starring — I love how he puts himself out there. And I would like to have Denis Villeneuve whispering in my ear about the directing craft.”
- 5 **Chihyun Lee, 26**
Alternative Silver Medal
ZOE
School of Visual Arts, New York
“The last movie that affected me was *Mad Max*. The dust cloud scene where the humans are on the bike flying behind the car was amazing. I'm a VFX artist, so when I see a movie I try to catch mistakes or [bad] technique. But that movie looks perfect.”
- 6 **Jeremy Cloe, 28**
Narrative Silver Medal
THIS WAY UP
American Film Institute
“A director I really admire is David O. Russell. I would love to have his career because he's constantly working with really great actors and doing great character work. That's definitely something I'd love to be doing.”

- 7 **Dustin Loose, 28**
Foreign Film Silver Medal
THE LAST WILL
Filmakademie Baden-Wuerttemberg, Germany
“I'm sad that I didn't get the chance to meet Philip Seymour Hoffman. I think he's been one of the greatest actors of our time. I'm named after Dustin Hoffman, so I hope I can meet him or work with him.”
- 8 **Elizabeth Ku-Herrero, 24**
Animation Bronze Medal
TAKING THE PLUNGE
School of Visual Arts
“My parents knew I was going to be an artist before I did. I was always, always, always drawing. I completely ruined the house because there were art supplies all over the place, and they were always complaining about how many pens I had. I just needed them around me.”
- 9 **Meg Smaker, 35**
Documentary Bronze Medal
BOXEADORA
Stanford University
“One project I really want to do is focused on dictators and seeing the world from their perspective. I would love to hang out with Kim Jong-un, and we could do some karaoke, play some ping-pong and skip over to Russia and hang out with Putin.”

- 10 **Seth Boyden, 23**
Animation Silver Medal
AN OBJECT AT REST
California Institute of the Arts
“It would be super fun to work with the Coen brothers. Their film *O Brother, Where Art Thou?* is my favorite film of all time. They're the masters of developing character and stylized filmmaking.”
- 11 **Emily Kassie, 22**
Documentary Silver Medal
I MARRIED MY FAMILY'S KILLER
Brown University
“I remember telling my parents that I wanted to do documentary film, and they said, 'Oh, thank God you're not going to pursue acting.' They were relieved because I had a bit of an acting career before I kind of got into this, so for them it was a step up.”
- 12 **Nicholas Manfredi, 22**
Animation Bronze Medal
TAKING THE PLUNGE
School of Visual Arts
“The first film I saw that resonated with me was a Disney film called *The Great Mouse Detective*. The villain in the film is so great, and there's still something so interesting to me about a retelling of Sherlock Holmes done with mice.”

- 13 **Henry Hughes, 31**
Narrative Gold Medal
DAY ONE
American Film Institute
“The first movie I saw was *The Little Mermaid*. I lived on a military base, and it was a big ceremony to watch a movie. They start with the national anthem, and everyone rises. It's incredibly interactive — everyone's yelling and talking at the screen.”
- 14 **Patrick Vollrath, 30**
Foreign Film Bronze Medal
EVERYTHING WILL BE OKAY
Filmakademie Wien, Austria
“I would love to work with Daniel Day-Lewis. I just saw Kate Winslet in *Steve Jobs*, and she's always amazing. I also want to meet Harvey Weinstein one time, just to see what it's like.”
- 15 **Alyce Tzue, 27**
Animation Gold Medal
SOAR
Academy of Art University, San Francisco
“Two directors I really admire are Brad Bird and Kathryn Bigelow. He is such a master storyteller; he has experience up the wazoo, and I need to ask him 100 questions. She is an amazing female director and has broken so many ceilings and has transcended a lot of obstacles.”



STUDIO CHIEFS UNLEASHED

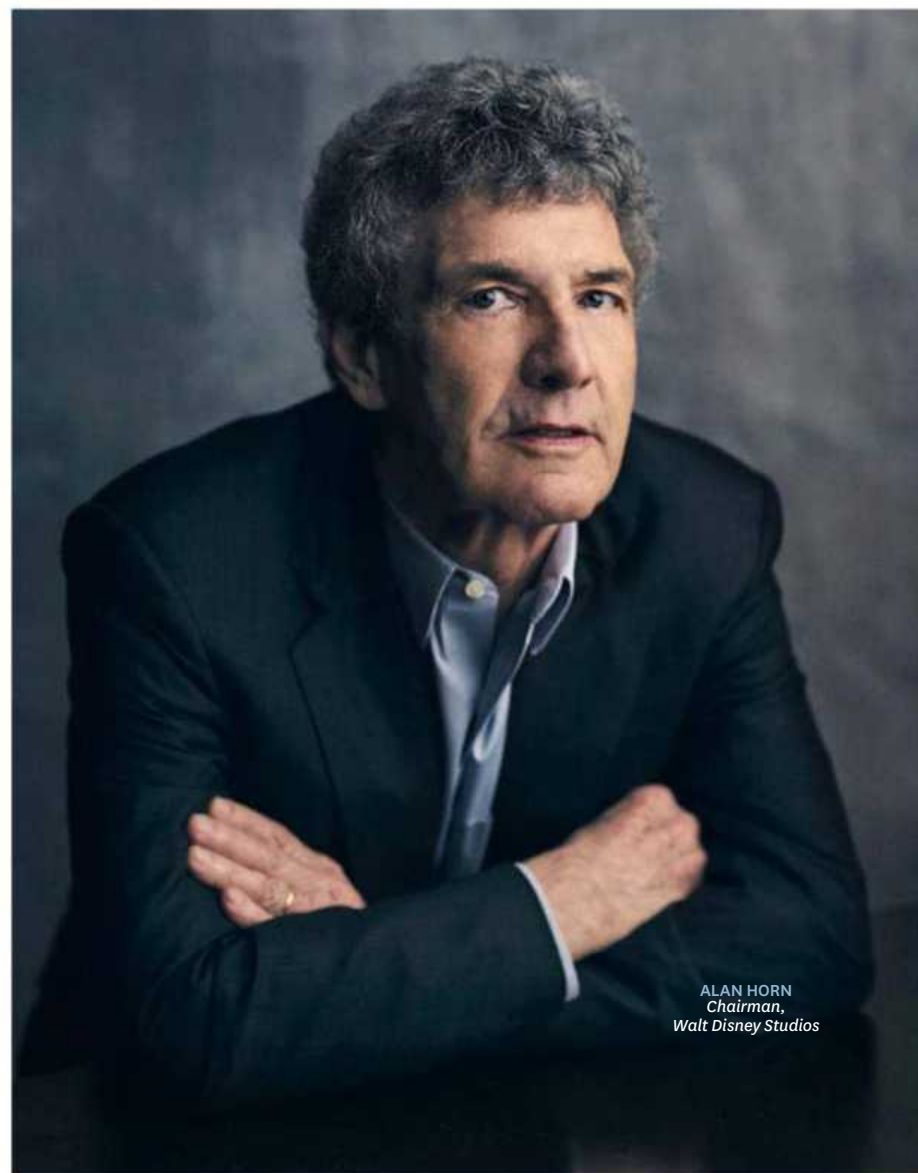
The Sony hack, *Star Wars* secrets, female salaries and that Jennifer Lawrence essay:

No topic is taboo as *THR* grills six top execs on flops, fears and franchise fatigue

by PAMELA MCCLINTOCK and KIM MASTERS • photographed by STEVE SCHOFIELD



DONNA LANGLEY
Chairman,
Universal Pictures



ALAN HORN
Chairman,
Walt Disney Studios

THANKS TO THE SONY HACK, PATRICIA Arquette's rousing Oscar speech and Jennifer Lawrence's recent essay, "Why Do I Make Less Than My Male Co-Stars?," gender-pay issues are front and center in Hollywood. So the six film studio chiefs at *The Hollywood Reporter's* annual executive roundtable Oct. 20 tackled the topic head-on. "I probably could mentor more," admitted 20th Century Fox co-chairman Stacey Snider. Sony chairman Tom Rothman agreed: "More needs to be done. And there is a certain cynicism that needs to be overcome." Both Snider, 54, and Rothman, 60, are relatively new to their posts, the former shifting from DreamWorks Studios, and the latter having replaced Amy Pascal in February in the aftermath of the attack on Sony Pictures. The hack and its impact was another hot topic. Lionsgate Motion Picture Group co-chairman Rob Friedman, 53, revealed he moved fast to shore up his own studio's digital vulnerabilities. And everyone on the panel — including Universal Pictures chairman Donna Langley, 47, whose studio is in the middle of a record-smashing year with nearly \$5.7 billion in global box office — sits in awe (and fear) at the impending arrival of *Star Wars: The Force Awakens* on Dec. 18. Walt Disney Studios chairman Alan Horn, 72, tried to manage sky-high expectations for the *Star Wars* franchise, while Paramount vice chairman Rob Moore, 53, questioned whether the first film can reach the \$300 million domestic opening that some have predicted. In a feast-or-famine era of the movie business, the panel was frank in addressing the risks of putting marquee properties in the hands of untested filmmakers, as Snider's Fox did with Josh Trank and this summer's flop *Fantastic Four*. But Snider said she can't manage successfully without taking risks. "The worst thing you can do is duck and cover," she said in what could be a mantra for all studio chiefs. "You have to dust yourself off and say, 'You know what? We're going to take some swings ... and it's going to work more than it's not going to work.' "



ROB FRIEDMAN
Co-chairman, Lionsgate
Motion Picture Group



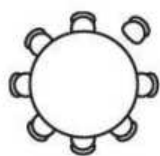
STACEY SNIDER
Co-chairman,
20th Century Fox



ROB MOORE
Vice chairman,
Paramount Pictures



TOM ROTHMAN
Chairman, Sony Pictures
Entertainment
Motion Picture Group



Let's start with the issue of women being paid less. Every major actress is talking about it. Jennifer Lawrence wrote her scathing essay. Is there an economic justification for this gap?

SNIDER The issue of opportunity for women is real, and it's in front of us. It's incumbent upon us as business leaders to really address it seriously. And I feel an obligation to look into it professionally in my executive capacity and also just as a woman in the business. I feel like I probably could mentor more. I could probably extend myself personally more to enable young female writers and directors to have some access and information about how to navigate through the process.

MOORE When you look at compensation in general, so much of our business now is about the international performance. We just started putting together a movie with Stacey's old home DreamWorks, *Ghost in the Shell*, with Scarlett Johansson. She was coming off of *Lucy*, which had just done a giant number internationally (\$332.2 million). I don't think anyone would look at what she's going to get paid for our movie and feel like she was being discriminated against. I know there could be some exceptions, and Jennifer Lawrence was looking at a very specific piece of information [her pay on *American Hustle* versus her male co-stars]. But a lot of times it is about what people's quotes have been in the past. [Lawrence] was obviously on the rise with a lot of other people who'd been in different movies before. So, there's a combination of your current market value and what your history had been to that point.

LANGLEY I don't think it's as simple as just saying, "OK, let's get everybody commensurate with each other." If you went around the table, each of us would say equality is always top of mind with any minority group. It's part and parcel of the bigger issue of films geared toward women and films that are more masculine-driven. As tastes shift around the globe and there are more roles for women, there are more women who can participate. Salaries will go up and be commensurate.

HORN There are variables that do affect what one pays any performer. Angelina Jolie, for example, got a lot more money for *Maleficent* than Daisy Ridley did for *Star Wars*, but they're both women. It's a function of lots of different variables. But I agree with Stacey that the subject of equality for women in our industry should be a priority for us all.

ROTHMAN There's a myth in the business that young males drive the box office. Maybe a decade ago or so that was true. I don't find that true now at all. I actually think women drive the box office. I'm very proud of the fact that right now we have five movies — two that are actively shooting and three that are actively prepping — with female directors. They are not "typical female" subject matter, and we have, for the first time, a woman directing the new *Underworld* movie (Anna Foerster). We have a Hispanic directing *Miracles From Heaven* (Patricia Riggen), and Jodie Foster's just done a thriller for us (*Money Monster*). So there is growing diversity. More needs to be done. And there is a certain cynicism that needs to be overcome. When we announced an "all female" *Ghostbusters*, we actually didn't say it was a female *Ghostbusters*. We announced that there were four women, and then it immediately became "female *Ghostbusters*." Having seen it, it's a f—ing hilarious *Ghostbusters*. So, that's what it is. It's the all-funny *Ghostbusters*.

FRIEDMAN Female directors are obviously something that we all pay attention to, and there are more coming. But if you look at the producing segment, there are a lot of very successful female producers who a lot of times go

The Contenders



DISNEY
Alan Horn

Bridge of Spies
The Good Dinosaur
Inside Out



FOX
Stacey Snider

Joy
The Martian
The Revenant



LIONSGATE
Rob Friedman

Sicario

"The real question that keeps me up at night: Is there room in the modern movie business for originality?"

ROTHMAN

unheralded just because producers historically go unheralded.

HORN We have Kathy Kennedy doing the *Star Wars* films, and Nina Jacobson produced *The Hunger Games* series.

SNIDER The thing that Jennifer Lawrence did say that struck a chord with me is the techniques of women in terms of being liked and being polite. There was a great thing on the Internet about how women would say great quotes if asked. So instead of, "Ask not what your country can do for you, but what you can do for your country," the woman's version would be, "You know, I have this idea and I'm not sure if I should bring it up in this meeting. But it seems that if we all pitched in, we could do a lot for the country." (*Laughter.*)

LANGLEY I think Stacey's earlier point about mentorship is really important for me because I do see the strength in people coming together around this issue. And just being able to talk a woman through her life-planning. Being a young woman, figuring out how to start a family and maintain her career. They may be more comfortable talking to a female colleague about those things rather than a male. I do a lot of mentoring. I think it's just about demystifying a lot of it, too. I hate the question: Can you have it all as a woman? No, of course, you can't. Who has it all? Nobody.

ROTHMAN Alan does. He's got it all. He has Pixar. He's got *Star Wars*, and he's got Marvel. (*Laughs.*)

Tom just made the perfect transition. On Oct. 18, the final trailer for *Star Wars: The Force Awakens* was released as advance tickets went on sale, crashing websites. Alan, how do you manage expectations?

HORN It would be a shame if our picture went out with — I'll pick a number, \$1.3 billion, \$1.4 billion, \$1.5 billion [in worldwide gross] — and people are disappointed. That would be a shame because ...

SNIDER He's managing expectations right now! (*Laughter.*)

MOORE No one has opened a film to \$100 million over Christmas. Yet I read recently somebody predicting a \$300 million opening weekend for *Star Wars*. It doesn't make any sense. Now, by the way, they might do that same number three weeks in a row, whatever they do that first week. Then they do it six weeks in a row.

ROTHMAN It's certainly wonderful for Alan. It's great for Disney. And *Star Wars* is going to be a massively successful movie. The issue for the people at this table isn't what it does opening weekend. What are the rest of us who are charged with programming for an audience going to do? What does it mean with respect to the rest of the marketplace at Christmas? These are the questions to ask. Will the box office expand so that the *Star Wars* numbers are on top of the rest of the traditional Christmas box office, or will they take away from other pictures?



UNIVERSAL
Donna Langley

Steve Jobs

Straight Outta Compton



SONY
Tom Rothman

Concussion

The Walk



PARAMOUNT
Rob Moore

The Big Short

MOORE The year *Avatar* came out [2009], the marketplace was probably the best Christmas ever.

ROTHMAN Yes, but the difference is the business was entirely different then, and we confront entirely different obstacles now. *Avatar* was a purely original movie.

HORN When you think about *Star Wars*, the facts about the opening weekend are true, and Tom's comments and Rob's comments are correct. So what it will translate to is the quality of the movie. And having seen four or five cuts of it, I think J.J. Abrams did a sensational job. I really do. It's like playing a hand of poker and knowing before you sit down what your cards are. Because I've seen it, and the folks at Disney have seen it.

Have the actors and actresses seen it?

HORN No, not yet.

FRIEDMAN The good news about a movie like *Star Wars* is it invigorates audiences to go back to the movies. That's a good thing for us.

ROTHMAN Disney's strategy is a purely branded strategy. The real question that keeps me up at night is an audience-based question: Is there room in the modern [movie] business for originality? Or does it need to be entirely planned?

We've seen some massive flops this year. Stacey, you had *Fantastic Four*. Alan, you had *Tomorrowland*. *Jupiter Ascending* and *Pan* failed for Warner Bros. Studios keep doing this thing where they date the movie and back the picture into it. Why?

SNIDER I don't think the pressure on the movie is based on the release date. It really goes to the proximity between greatness and catastrophe, which are very close together. What we're charged to do is to create an experience for the fans that is unique and exciting even if it's within the framework of a branded Marvel film. So you reach and you try to approximate what a director's suitability is to the material. And if you didn't take those chances, you wouldn't get Matt Reeves rebooting brilliantly *The Planet of the Apes* series. Or a young filmmaker like Wes Ball finding his great footing in the *Maze Runner* series. The disappointment of *Fantastic Four* wasn't about its release date. It was that there was a miscalculation. That same reasoning can produce incredible surprises. And that's what the audience is asking us for.

Are you going to be more careful about vetting directors?

SNIDER Whenever you have failure, I feel it's my responsibility as a leader to put it on the table. Put the cat on the roof. What went right and what went wrong. But at the end of it, once you take away your learnings and you take responsibility for the decision, the worst thing you can do is crouch.

"We don't have a magic bullet. We didn't all of a sudden invent a formula for the movie business."

LANGLEY

The worst thing you can do is duck and cover. You have to dust yourself off and say: "You know what? We're going to take some swings and try to go through the same vetting process, and it's going to work more than it's not going to work."

Avengers: Age of Ultron grossed a little bit less than some expected. Do you worry about superhero fatigue?

HORN The issue of superhero fatigue or event-movie fatigue is a valid discussion. We are very happy with the more than \$1.4 billion for *Avengers 2*. (Laughter.)

During the worst of the Sony hack, the other studios stayed largely quiet. Does anybody regret not coming to Sony's defense and expressing public support or pushing for more government help?

FRIEDMAN They were assaulted. We all dug in and started checking our stuff to make sure we were not vulnerable. Everybody was working together. The Sony people were working with all the other studios. Exchanging information with the FBI, etc., to try to understand what happened and how to prevent it.

ROTHMAN The lesson of that is when something like this happens to you, you're going to be alone in the fight. And I certainly would not wish it on anybody.

Was it a mistake to make *The Interview* about a sitting head of state, especially a paranoid one with nuclear weapons?

ROTHMAN The minute you begin to second-guess what is political satire is the day that the basic fabric of our society is undermined.

SNIDER You can't blame the studio. [The hackers] broke the law, and it was an aggressive act.

They did break the law. But do you think Rupert Murdoch would have allowed Fox to release a movie with that type of material in it?

SNIDER Nothing is speculated about that. I don't know.

Did anyone discover any vulnerable areas that were fixed quickly?

SNIDER Imagine that what you write is going to be sent, seen, read, broadcast.

LANGLEY That's right.

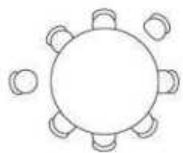
ROTHMAN That is not the issue. It's not your emails. Every company in every industry is vulnerable. It was state-sponsored terrorism. From an email point of view, pick up the phone. But it's much, much more profound than that.

Tom, what was it like to see your emails revealed?

ROTHMAN Oh, it's fun. (Sarcastic.) I enjoyed it. And I really admired the self-restraint and the dignity of the press. Gee, I just thought they behaved impeccably given the fact that all that private communication was stolen.

Rob, let me ask you about the Benghazi movie that Michael Bay is directing. Everybody's seen the hearings on Capitol Hill and the criticism of Hillary Clinton. Have you been contacted by any political people trying to dissuade you or persuade you to hold this movie until after the election?

MOORE No. We've had an amazing relationship with Michael Bay. And this is a story he was excited to tell. It is based on the book [*13 Hours*]. And it is about the guys on the ground and what happens. Nothing takes place in Washington.



There's no conversation about that. And so, yeah, there are going to be some people who are sensitive to any topic where somebody may not have done what they hoped they might have otherwise done in a situation. But these guys actually did what you hoped they would do. And so, that is the story.

It was recently revealed that Lionsgate isn't going to make the Hillary Clinton biopic anymore.

FRIEDMAN We never were going to. A script was presented to us, which we took in, reviewed, debated and discussed and just felt the commercial viability of it was not something that we wanted to do.

Rob, is Paramount looking to take the James Bond franchise away from Sony when it becomes available after *Spectre*? And Tom, what can you do to keep Bond at Sony, or do you even want to? It's very expensive.

FRIEDMAN Who at this table doesn't want to take him?

ROTHMAN Everybody would. And we're very pleased that we're the incumbent. We have done very well by the franchise. The last one [*Skyfall*] did over \$1 billion, which was greater than anything before. We have high hopes for the new one and for the future, so we shall see.

MOORE As Tom said, they did a spectacular performance on the last movie. But it also becomes about economics. So, what that means in terms of the future, it's hard to tell.

Donna, you've had a historic year with *Jurassic World*, *Furious 7*, *Minions* and *Fifty Shades of Grey*. Do you worry about how you keep that momentum going?

ROTHMAN Now they're going to tell you, Donna, that your comps next year are vectored.

LANGLEY Obviously, this year has been extraordinary, and we are very grateful for it. And we can be objective about it and say it was part strategy, part timing and a lot of luck. We don't have a magic bullet. We didn't all of a sudden invent a formula for the movie business. And Stacey was just talking about failure. Out of failure does come a lot of self-reflection, and our studio was beleaguered for a very long time. And the last three years have been good for us. So, that's great. What do we have as we sit here today? Part of the success comes largely down to a good, strong operating rhythm. And looking at our ownership, looking at our management, it's the best it's been in a very, very long time. I reflect back on when the product wasn't so great. It's not about an individual, but I could look at the ownership. For many, many years, we didn't have these built-in franchises. And for a long time we didn't quite understand what "franchise" meant. One of the things we've been able to do is say that franchises for us don't necessarily need to look like a Marvel movie. It can look like *Pitch Perfect*. It can look like *Fifty Shades of Grey* — movies that are made for a modest amount of money with a high profitability.

Will it be tough meeting the 2018 release date for *Jurassic World 2*?



"There's a myth in this business that young males drive the box office. I don't find that true now at all," says Sony's Rothman (third from left).

From left: Friedman, Langley, Rothman, Moore, Horn and Snider were photographed Oct. 20 at Line 204 in Los Angeles.

"The minute you begin to second-guess what is political satire is the day the basic fabric of our society is undermined."

ROTHMAN

LANGLEY There's no reason why we should [have trouble]. [Director] Colin Trevorrow is busy working on an outline. He's been working with Steven [Spielberg]. And they have an idea for the next two movies actually. It was designed as a trilogy, unbeknown to us. It's a happy surprise.

Alan, Marvel Studios' Kevin Feige recently managed to break free of Marvel's controlling CEO Ike Perlmutter and will report to you. How did that come about?

HORN We moved Marvel onto the studio lot. So, they are with us in Burbank and ...

But that move was a bit ago.

HORN It was a couple of years ago. Now, this is just an organic assimilation of Marvel into the rest of the company, and it operates exactly the way the folks operate at Pixar, Lucasfilm, in Sean Bailey's group [at Disney Studios] and at Disney Animation. Each of the groups has a lot of autonomy. And they have earned the right to make a lot of decisions on their own. But Kevin's 50 feet away or 150 feet away [from me]. It just made more sense to have everything organically under us. But beyond that, I wouldn't discuss it.

Marvel is known for very tight fiscal constraints. Do you think it will ease a bit without Ike in the picture?

HORN First of all, we are going to continue to run it very much as a business. I know we got a lot of calls from agents that said, "OK, can we just double ..."

And you said, "Sure," right?

HORN Ike is a superb businessman, which is why he's worth so much money. And he's a good guy. I get a kick out of him.



Rob, with the final *Hunger Games* out Nov. 20, what does the future look like for Lionsgate without that franchise or *Twilight*?

FRIEDMAN They're never really over. They live on with audiences. We've taken a small idea out of the Disney and Universal lexicon. We have the location-based entertainment that we have been growing now for the last couple of years, we have theme parks that we are working on, and that will come to fruition in the very near future. We have a stage play based on *The Hunger Games* coming out shortly.

Could you do what Warners is trying to do with J.K. Rowling and *Fantastic Beasts* and restart a franchise?

FRIEDMAN We did a movie at Warner Bros. called *Never Say Never*. (Laughs.)

Speaking of *Twilight*, the first one was directed by a woman, then the rest were made by men. But if a guy directs a tiny movie, no matter how miniscule it is, suddenly he's on a tentpole. Why is it that nobody takes the chance on the woman for the big tentpole movie?

LANGLEY I can say if female director X walked in and says, "I want to be considered for the next *Fast & Furious*," we would have a conversation. I don't have all of the answers as to why it is. But [*Jurassic World's*] Colin Trevorrow wasn't just a guy who directed a movie that was in Sundance and he was discovered in Starbucks. He was sitting in the chair next to Brad Bird and talking to Steven Spielberg and out there — and almost interning with [producers] Frank Marshall and Kathy Kennedy. He was somebody who directed *Safety Not Guaranteed* almost as a way of proving that he had a certain tone and a certain sensibility that could then enable him to have conversations about what would be next. Mind

"Having seen four or five cuts of *Star Wars*, I think J.J. Abrams did a sensational job. It's like playing a hand of poker and knowing before you sit down what your cards are."

HORN

you, I don't think he imagined in a million years that *Jurassic World* would be the next step for him. That is certainly not to suggest that there are not female directors who also equally want to go and direct big tentpole films. Elizabeth Banks [of *Pitch Perfect 2*], by the way, is somebody who ...

ROTHMAN We just hired Elizabeth Banks to direct *Charlie's Angels*!

LANGLEY There you go ...

ROTHMAN ... And that is a big kick-ass action tentpole. It's tonally not at all like the show was. It's a pure, very visceral action film.

LANGLEY And her directing *Pitch Perfect* was very much a step toward her being able to go and put herself up for a film like that.

What is the first movie each of you remembers seeing in a theater?

HORN I think it was *Bambi*.

SNIDER I remember *The Sound of Music* and *Oliver*! I don't know if they were the earliest, but they were the most vivid.

FRIEDMAN *The Ten Commandments*. I lived in a small Southern town where the theater was only open on weekends. But they opened it up on a Wednesday. So the school went and saw *The Ten Commandments*.

LANGLEY Before I moved to the Isle of Wight, I lived in the suburbs of London and saw *Fantasia*, and it scared the living daylights out of me. And I didn't go back to the movies until many years later to see a Lasse Hallstrom film.

ROTHMAN I don't remember the first movie I saw, but I remember the first movie I saw twice back-to-back, and that was *Lawrence of Arabia*, and that changed my life.

MOORE I was going to say the first one I remember seeing twice was *Star Wars*. So, I'll continue to help Alan's business. **THR**



MAKING OF

Spotlight

In 2001, four Boston reporters uncovered a secret that rocked the Catholic Church. But not everybody (i.e., DreamWorks) was comfortable bringing their story to the screen. “It was like, ‘Do we really want to go there?’ ” BY JOSHUA RICH

LAST FALL, IN AN ABANDONED Sears warehouse on the outskirts of Toronto, director Tom McCarthy resurrected a lost world. A place so archaic and obsolete — a fossil from a prehistoric era — it could now exist only at the movies.

He created a fully staffed newspaper.

These days, as dailies continue downsizing (yet another round of pink slips is expected any minute at the *Los Angeles Times*), it's a rare thing to find a crowded newsroom — except on a film set. The one constructed in the Sears warehouse was for *Spotlight*, Open Road's ambitious ensemble drama (that nearly was derailed when DreamWorks pulled out of the project mid-development). Michael Keaton stars as real-life editor Walter Robinson, who headed *The Boston Globe's* crackerjack investigative task force — named Spotlight — which, in 2001 and 2002, rocked the

Catholic Church with a yearlong series of Pulitzer Prize-winning articles uncovering the pedophilia cover-up inside the Boston Archdiocese that soon mushroomed into a global scandal, touching off scores of class action suits (and ultimately prompting an apology by the pope himself). Mark Ruffalo portrays dogged journalist Michael Rezendes; Rachel McAdams is Sacha Pfeiffer, the *Spotlight* member who interviewed abuse survivors; and stage actor Brian d'Arcy James plays Matt Carroll, the group's data analyst. “Investigative reporting can be tedious,” says McCarthy, 49. “It can be endless. But it can also be exciting. And that's the drama we're trying to capture in this movie.”

Ruffalo, 47, an actor most famous for playing a hulking green crime fighter, sees *Spotlight* as an action movie — the Avengers in polo shirts and pleated khakis. “Journalists fight for the little guy,”

he says. “They're our last defense against tyranny, our last defense against atrocity.” At least that's how they're portrayed in *Spotlight*, the most flattering big-screen close-up of the profession since 1976, when Robert Redford and Dustin Hoffman turned Bob Woodward and Carl Bernstein into matinee idols with *All the President's Men*.

There have, of course, been other movies about sexual abuse in the church (Showtime's *Our Fathers* tackled the subject a decade ago) as well as several documentaries (like Amy Berg's Academy Award-nominated *Deliver Us From Evil* in 2006). But by focusing on the reporters who investigated the crimes, following along with them as they uncover a trail of clues (like sealed court documents and firsthand survivor accounts), *Spotlight's* filmmakers hope they've found a way to tell a difficult story without chasing





1

2



1. From left: McAdams, Ruffalo, James, Keaton and Slattery. "I went to an all-boys Catholic high school in Boston," says Slattery. "I was taught by priests and nuns. And everybody had a rumor or a story. You knew this was going on."
2. McAdams shooting on location in Boston.
3. Director McCarthy on location in Boston. "[We asked] what was the look of reporters then? What was the cut of the clothes? We've gone a long way in bringing back the pleated chino. Every reporter has that on at some point."
4. Keaton (right) talked on set to the man his character is based on: Robinson, the real-life head of the Spotlight team. Most of the actors interviewed their real-life counterparts. "I thought Slattery put a little more swagger on me than I deserve," says former *Globe* editor Ben Bradlee Jr. Slattery disagrees: "He has a lot of swagger."



3

the audience away. As Ruffalo succinctly explains, the challenge behind making a movie about this particular subject matter is that "no one wants to watch a priest molesting a kid. That's very hard for an audience to watch."

IN 2008, PRODUCERS NICOLE ROCKLIN and Blye Pagon Faust were thinking of making a light political satire. The two friends had just set up a production company together — Rocklin/Faust — and were discussing with author David Mizner a big-screen adaptation of his book *Hartsburg, USA*, a novel about a cutthroat school board election in a small Ohio town. But during one of their meetings, Mizner veered from his own pitch and started talking about some friends at *The Boston Globe* who were on the Spotlight team that broke the church scandal. "He was like, 'I know these guys and what they did, and I think there might be an incredible story here,'" recalls Faust, 39.

The producers agreed — "*All the President's Men* is a favorite movie for both of us," says Rocklin, 36 — and booked a flight to Boston to meet the reporters and secure their life rights. "We were surprised Scott Rudin hadn't got there first," says Faust. "But no one had written a book about the subject and there hadn't been a large *Vanity Fair*-type article that told the world the story." Once they collected the rights, the producers spent a year looking for a screenwriter, but straightaway they could tell it was going to be a rough road. "Let's put it this way," says Rocklin, "we got a lot of nos. We have really good relationships, but we got a lot of nos." Including, for instance, one





from Eric Roth, the Oscar-winning screenwriter of *Forrest Gump*. “He sent a lovely email about how wonderful the material was,” says Rocklin of his pass. “Those are the kinds of responses we were getting. No one ever denied how wonderful the material was — it was more of, ‘Hmmm, do we really want to go there?’ ”

Faust puts it a bit more bluntly: “People were not responding to the story the way we thought they would. They were a little bit scared.”

The duo had better luck finding a director — possibly because there really was only one Rocklin would consider. “I had seen *The Visitor* — even made my mother go see it on Mother’s Day — and I got it in my head that Tom McCarthy had to direct this movie,” she says. “I became obsessed, a little stalker-ish.” McCarthy (who also made 2003’s *The Station Agent*, the film that put Peter Dinklage on the map) met with Rocklin and Faust in 2011 in L.A. and all but signed up on the spot. “It made an immediate impact on me,” he says. McCarthy also solved the screenwriter problem; he brought in Josh Singer, who wrote Bill Condon’s Julian Assange thriller *The Fifth Estate* (while Singer’s management firm, Anonymous Content, financed the script’s development). The two began batting around ideas for the script and started conducting hundreds of hours of interviews with the actual reporters from the *Globe*’s Spotlight team. “Journalists, by and large, don’t like to be interviewed,” says McCarthy. “They like asking the questions. So it was pushing against their nature.”

But as the two started tapping out the screenplay — they did a dozen drafts by the end — *Spotlight* hit a snag. DreamWorks, which had enlisted Participant Media to co-finance the movie’s \$15 million budget, pulled out. “We never knew why,” says Rocklin. “They never told us. But I can speculate. It’s a movie about pedophilia in the Catholic Church.” Whatever the reason, it put the production on hold long enough for McCarthy to get another job — in 2013, he went off to shoot the Adam Sandler indie *The Cobbler*. The completed *Spotlight* screenplay, meanwhile, went on to make *The Black List*, the best unproduced scripts of the year. “Every movie goes through the point where you’re not sure if it’s going to get made,” says Anonymous’ Michael Sugar (who, along with Anonymous head Steve Golin, also has a producing credit).

Ultimately, Participant decided to foot DreamWorks’ part of the *Spotlight* bill, with Open Road distributing, but it wasn’t until summer 2014, when Ruffalo came



1



2



3

1. Keaton (left), McCarthy and actor Jamey Sheridan (red shirt), who plays an attorney in the movie, in a scene on a golf course.

2. From left: McAdams, Ruffalo and James, who before being cast in *Spotlight* played Shrek on Broadway. “I was cast late,” says James. “And [Boston *Globe* reporter Carroll] was waiting to find out who was going to play him. He knew that Michael Keaton was playing Robby and Mark Ruffalo was playing Mike, so he was saying, ‘Who am I going to get?’ When my name came up, he did a quick Google search. He said, ‘Oh great, I get the guy who plays Shrek!’ ”

3. McAdams on the set with Pfeiffer, the reporter she portrays on the screen. Pfeiffer wrote a recent article for the *Globe* on being played by a movie star: “Rachel [McAdams] has asked me how long I kept my fingernails. What size Post-it Notes I preferred.”

4. A doorway on the Toronto set’s re-creation of the *Globe* in 2001-2002.



4

on board, that the project really came back to life. “Mark had a lot going on at the time — the *Avengers* and *Now You See Me* franchises,” says Participant’s Jonathan King. “But he wedged *Spotlight* [into his schedule]. Like the Hulk, he just pushed his arms out and said, ‘This time is sacred.’ ” Keaton still was a few months away from his *Birdman* comeback, but he did have experience with newsroom dramas (20 years earlier, he starred in Ron Howard’s *The Paper*); he signed on soon after Ruffalo, followed by McAdams, Liev Schreiber (who plays *Globe* executive editor Marty Baron), John Slattery (as deputy managing editor Ben Bradlee Jr., son of the famed *Washington Post* editor) and Stanley Tucci (as Boston lawyer Mitchell Garabedian). With *The Cobbler* finished and McCarthy once again free to direct, shooting finally was set to begin in late 2014, exteriors in Boston and interiors inside that old Sears warehouse.

To re-create the *Globe*’s newsroom from

“No one wants to watch a priest molesting a kid.”

Ruffalo

14 years ago, production designer Stephen Carter (the guy who designed Keaton’s dressing room in *Birdman*) studied archival photographs of *Globe* birthday parties and other events. “This is the first period project I’ve done when I was actually alive during the period,” says Carter, who scored 100 outdated cubicles from Toronto’s hometown daily, the *Globe and Mail*, which, in an ironic twist, was undergoing its own downsizing (it let them go for a mere \$5,000). When the real-life *Globe* reporters traveled to Canada to visit the sets, they were dumbstruck. “It was surreal,” recalls Bradlee of walking through his past. “They re-created the newsroom to a T, scrupulously authentic, exactly the way it was.”

And, in some ways, still is. A few of the *Spotlight* team — including Rezendes and Pfeiffer — are still at *The Boston Globe*, still fighting crime in polo shirts and pleated khakis.

Additional reporting by Tatiana Siegel

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EUROPE | Alison Smith | alison.smith@thr.com • Tommaso Campione | tommaso.campione@thr.com

ASIA | Ivy Lam | ivy.lam@thr.com • AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz



THE CONTENDERS

45 Movies in the Oscar Convo

What does the GOP presidential race and Hollywood awards fare have in common this year? The sheer number of contenders. From Steven Spielberg's *Bridge of Spies* to Ridley Scott's *The Martian*, there's no predicting who'll end up the circuit's Ben Carson (upstart), Jeb Bush (lots of money badly spent) or smack-talking insurgent (hey, Quentin Tarantino! It's yours!)

BY GREGG KILDAY

I

IN TERMS OF SHEER NUMBERS, the current lineup of Republican presidential hopefuls has nothing on the dozens of films all vying for attention this awards season. By January, once Oscar nominations are unveiled and the Golden Globes and SAG Awards are handed out, the jostling for attention should be intense, amid sharp elbows flying and inevitable cries of foul play.

That's because, as the season began to take shape during the Venice-Telluride-Toronto rollout, no dominant frontrunner was quick to emerge. With plenty of individual performances earning applause, a few dozen films have moved forward to stake a claim for best picture and other awards. And a number of key films that could upend the competition — Quentin Tarantino's *The Hateful 8*, David O. Russell's *Joy*, Alejandro Inarritu's *The Revenant* — still are waiting in the wings.

Crowding further into the arena are 124 feature documentaries, submitted to the Academy of Motion Picture Arts and Sciences, and 81 foreign films, submitted by their respective countries, for Oscar consideration (all of which will be surveyed by *THR* in future issues). So, it's time to form your fantasy film leagues, get out your scorecards and start making those predictions. **THR**



Conversation at the Starting Gate

45 YEARS

Sundance Selects

RELEASE DATE Dec. 23

Tom Courtenay (who's earned two previous acting noms) and Charlotte Rampling (who's never been Oscar nominated) were hailed as best actor and actress at the Berlin Film Festival premiere of writer-director Andrew Haigh's portrait of a long-term marriage.

99 HOMES

Broad Green

RELEASE DATE Sept. 25

BOX OFFICE* \$1.4 million domestic
Writer-director Ramin Bahrani finds drama in the 2010 housing bubble by pitting Andrew Garfield, as a threatened homeowner, against Michael Shannon's rapacious foreclosure specialist.

ANOMALISA

Paramount

RELEASE DATE Dec. 10

As a writer and director, Oscar winner Charlie Kaufman specializes in movies that are the very definition of offbeat, so why should his first animated outing, the R-rated tale of a one-night stand, which he co-directed with Duke Johnson, be any different?

BEASTS OF NO NATION

Bleecker Street/Netflix

RELEASE DATE Oct. 16

BOX OFFICE \$90,777 domestic
Writer, director and cinematographer Cary Joji Fukunaga travels into Africa's very heart of darkness to tell the story of child soldiers forced to take up arms. His tale is told through the eyes of a character played by Abraham Attah, a 15-year-old first-time actor from Ghana, with Idris Elba lending support as the fearsome Commandant.

THE BIG SHORT

Paramount

RELEASE DATE Dec. 11

The eleventh-hour entry, which will premiere at AFI Fest on Nov. 12, could shake up the race if director Adam McKay's screen adaptation of Michael Lewis' book about the financial meltdown in the late 2000s lives up to its advance buzz. With a cast headed by Steve Carell, Christian Bale, Ryan Gosling and Brad Pitt, it'll certainly rate high on the testosterone meter.

BLACK MASS

Warner Bros.

RELEASE DATE Sept. 18

BOX OFFICE \$80.4 million

With three Oscar acting noms behind him, Johnny Depp will be reaching for the brass ring again as Boston gang leader Whitey Bulger, who faces off against Joel Edgerton's FBI handler in director Scott Cooper's real-life crime saga.

BRIDGE OF SPIES

Disney/DreamWorks

RELEASE DATE Oct. 16

BOX OFFICE \$57.9 million

Steven Spielberg's first film since 2012's *Lincoln* is part courtroom drama, part spy thriller, as it re-creates the Cold War paranoia of the late '50s and early '60s while offering up star turns from Tom Hanks and, especially, British actor Mark Rylance, playing a fatalistic spy.

BROOKLYN

Fox Searchlight

RELEASE DATE Nov. 4

Nominated as best supporting actress seven years ago for *Atonement*, Saoirse Ronan will be courting best actress consideration for her performance as an Irish immigrant to New York who must choose between two suitors in director John Crowley's 1950s-set drama.

BY THE SEA

Universal

RELEASE DATE Nov. 13

Opening AFI Fest on Nov. 5, the film marks Angelina Jolie Pitt's third directorial effort and her second screenplay. Citing French and Italian films of the 1970s as her inspiration, she and husband Brad Pitt play a couple who settle into a photogenic seaside resort as they sort out the differences that are causing them to drift apart.

CAROL

The Weinstein Co.

RELEASE DATE Nov. 20

Todd Haynes, whose 2002 *Far From Heaven* scored four Oscar noms, returns to the repressed '50s to tell the story, based on a Patricia Highsmith novel, about two women who fall in love. Both Cate Blanchett and Rooney Mara earned admiring reviews at Cannes, where Mara scooped up a best actress award.

CONCUSSION

Sony

RELEASE DATE Dec. 25

Peter Landesman's movie is guaranteed to generate plenty of controversy since it tackles the subject of football-related head injuries. The NFL insists that it's taken steps to protect players since Dr. Bennet Omalu, played in the film by Will Smith, first identified CTE, chronic traumatic encephalopathy.

CREED

Warner Bros.

RELEASE DATE Nov. 25

Fruitvale Station director Ryan Coogler and star Michael B. Jordan reteam for an extension of the venerable *Rocky* franchise — Jordan plays the son of Apollo Creed — and, remember, *Rocky* was a big Oscar winner back in the day.

a best first feature award in Berlin and, with four citations, led the recently announced Gotham Awards to become one of the season's indie players.

EX MACHINA

A24

RELEASE DATE April 10

BOX OFFICE \$36.9 million

Alex Garland's stylish sci-fi tale about a programmer (Domhnall Gleason) and a sentient android was the start of a busy onscreen year for Alicia Vikander, who plays the seductive robot.

GRANDMA

Sony Pictures Classics

RELEASE DATE Aug. 21

BOX OFFICE \$6.7 million

Writer-director Paul Weitz's movie, first seen at Sundance, marked a resurgence



By the Sea

THE DANISH GIRL

Focus

RELEASE DATE Nov. 27

Newly minted best actor Oscar winner Eddie Redmayne is back in a complete change of pace as transsexual pioneer Lili Elbe. With Oscar winner Tom Hooper (*King's Speech*) at the helm, and emerging star Alicia Vikander proving herself every bit Redmayne's onscreen equal, the carefully crafted pic will be making one of those all-category bids.

THE DIARY OF A TEENAGE GIRL

Sony Pictures Classics

RELEASE DATE Aug. 7

BOX OFFICE \$1.5 million domestic

Marielle Heller's look at a young girl who has an affair with her mother's boyfriend got the ball rolling at Sundance, picked up

for Lily Tomlin, who's also appearing in Netflix's *Grace and Frankie*. As an acerbic lesbian poet, she's already been nominated for a Gotham.

THE HATEFUL EIGHT

The Weinstein Co.

RELEASE DATE Dec. 25

Following 2009's *Inglorious Basterds* and 2012's *Django Unchained*, writer-director Quentin Tarantino will be pursuing his third best picture nomination in a row. The premise of eight strangers who find themselves trapped during a Wyoming blizzard promises to harken back to the closed-room suspense of his 1992 breakthrough *Reservoir Dogs*.

I'LL SEE YOU IN MY DREAMS

Bleecker Street

RELEASE DATE May 15

BOX OFFICE \$7.4 million domestic



THE CONTENDERS

As a widow who gets a new lease on life in Brett Haley's second feature, Blythe Danner is among the more mature actresses who are proving to be real scene-stealers this season.

IN THE HEART OF THE SEA Warner Bros.

RELEASE DATE Dec. 11

The story of an ill-fated 1820 whaling expedition that inspired Herman Melville's *Moby Dick*, the latest from Ron Howard originally was scheduled for a March release, but then moved into a year-end slot in hopes of finding a wider audience for the ocean-going adventure, starring Chris Hemsworth.

INSIDE OUT Disney/Pixar

RELEASE DATE June 19

BOX OFFICE \$842.5 million

Hailed as a potential best picture contender — rare for an animated movie — from its very first appearance at the Cannes Film Festival, Pixar's latest, directed by *Up*'s Pete Docter along with Ronnie del Carmen, ricochets around inside the mind of an 11-year-old girl.

JOY Fox

RELEASE DATE Dec. 25

Still under wraps, the film faces its biggest challenge in living up to expectations. Since director David O. Russell guided Jennifer Lawrence to a best actress Oscar in 2012's *Silver Linings Playbook*, fans are rooting for lightning to strike twice with Lawrence playing a single mom who creates a business of her own.

THE LADY IN THE VAN Sony Pictures Classics

RELEASE DATE Dec. 4

Maggie Smith took home a best actress Olivier nomination for starring in the original 1999 stage production of Alan Bennett's play about a homeless woman who lived in his driveway for 15 years. Nicholas Hytner, who directed that production, reteamed with Bennett and Smith to bring the story to the screen.

LEGEND Universal

RELEASE DATE Nov. 20

Tom Hardy works overtime in writer-director Brian Helgeland's *Legend*, creating not one, but two characters as twin brothers Reggie and Ronnie Kray, gangsters who ruled London's East End during the swinging '60s.

LOVE & MERCY

Roadside Attractions

RELEASE DATE June 5

BOX OFFICE \$12.6 million domestic

After bowing at the 2014 Toronto Film Festival, the film from Bill Pohlad — establishing his directing bona fides after a distinguished producing career that includes Oscar winner *12 Years a Slave* — has picked up lots of champions for its creative take on the life of Beach Boy Brian Wilson, played by both Paul Dano and John Cusack.

MAD MAX: FURY ROAD Warner Bros.

RELEASE DATE May 15

BOX OFFICE \$374.7 million

Action movies often get short shrift during awards season, but George Miller's first *Mad Max* movie in 30 years could be the exception. With an enthusiastic 97 percent rating on Rotten Tomatoes, it has had critics raving at its bravura sequences with Tom Hardy and Charlize Theron behind the wheel.

THE MARTIAN Fox

RELEASE DATE Oct. 2

BOX OFFICE \$428.9 million

At 77, Ridley Scott — who's yet to win an Oscar, although his 2000 *Gladiator* was named best pic — is riding a hit that's also earned lots of critical respect for its "sciencing the shit out of it" approach to a lost-in-space story, starring Matt Damon.

MR. HOLMES

Roadside Attractions

RELEASE DATE July 17

BOX OFFICE \$17.7 million

Director Bill Condon and actor Ian McKellen had a solid Oscar run with 1998's *Gods and Monsters*, for which they both were nominated. Nearly 20 years later, they've reteamed for a valedictory look at Sherlock in his fading years.

OUR BRAND IS CRISIS Warner Bros.

RELEASE DATE Oct. 30

BOX OFFICE \$3.2 million domestic

With Oscar winners George Clooney and Grant Heslov producing, Sandra Bullock and director David Gordon Green find the comedy in rival American political operatives trying to win an election in Bolivia.

THE REVENANT Fox

RELEASE DATE Dec. 25

Because Alejandro Inarritu took writing,

Michael Fassbender and Kate Winslet in *Steve Jobs*.



directing and producing Oscar honors for last year's *Birdman*, his follow-up film, a survivalist-slash-revenge saga based on a true story, has created lots of anticipation — amid reports of a grueling shoot and a budget that soared to as much as \$135 million. A hirsute Leonardo DiCaprio — who has yet to win an Oscar — could stake a claim, too.

ROOM A24

RELEASE DATE Oct. 16

BOX OFFICE \$789,822 domestic

It's shaping up as this awards season's little engine that could, after winning the audience award, often a harbinger of Oscar glory, at the Toronto Film Festival. Adapted by screenwriter Emma Donoghue from her own novel and directed by Lenny Abrahamson, it stars Brie Larson and Jacob Tremblay as a mother and son who live in a world of their own.

SICARIO Lionsgate

RELEASE DATE Sept. 18

BOX OFFICE \$69.5 million

With Mexican drug lord El Chapo on the run, this sun-baked thriller (with cinematography by the esteemed Roger Deakins, who's yet to get his Oscar due) plays as if torn from the headlines. Director Denis Villeneuve orchestrates the action, with Emily Blunt headlining as an FBI agent while Benicio Del Toro contributes to the body count.

SON OF SAUL

Sony Pictures Classics

RELEASE DATE Dec. 18

Winner of the Grand Jury Prize at this year's Cannes Film Festival, the film heralded the arrival of a new directing talent in the Hungarian Laszlo Nemes, making his feature debut. It also stunned audiences by discovering a new way to dramatize the horrors of the Holocaust through the eyes of just one man.

SPECTRE Sony

RELEASE DATE Nov. 6

BOX OFFICE \$80.4 million worldwide

Skyfall, the last Bond outing from

Key Dates Before the Oscar Noms

2015

NOV. 30

► Gotham Awards

DEC. 1

► National Board of Review winners

DEC. 2

► New York Film Critics Circle vote

DEC. 6

► Los Angeles Film Critics Association vote

DEC. 7

► AFI's 10 best movies/TV shows announced

DEC. 9

► Screen Actors Guild nominations

DEC. 10

► Golden Globe nominations

DEC. 14

► Critics' Choice nominations

2016

JAN. 2

► Palm Springs Film Festival Awards Gala

JAN. 3

► National Society of Film Critics vote

JAN. 4

► American Cinema Editors' ACE Eddie nominations
► New York Film Critics Circle awards

JAN. 5

► Producers Guild of America motion picture nominations
► Art Directors Guild nominations
► National Board of Review Awards

JAN. 6

► American Society of Cinematographers theatrical nominations
► Writers Guild of America theatrical and documentary nominations

JAN. 7

► Costume Designers Guild nominations

JAN. 8

► Academy Awards nominations close
► BAFTA nominations
► AFI Awards honorees luncheon

JAN. 10

► Golden Globe Awards

JAN. 12

► Directors Guild of America feature film nominations
► Cinema Audio Society nominations
► Visual Effects Society nominations

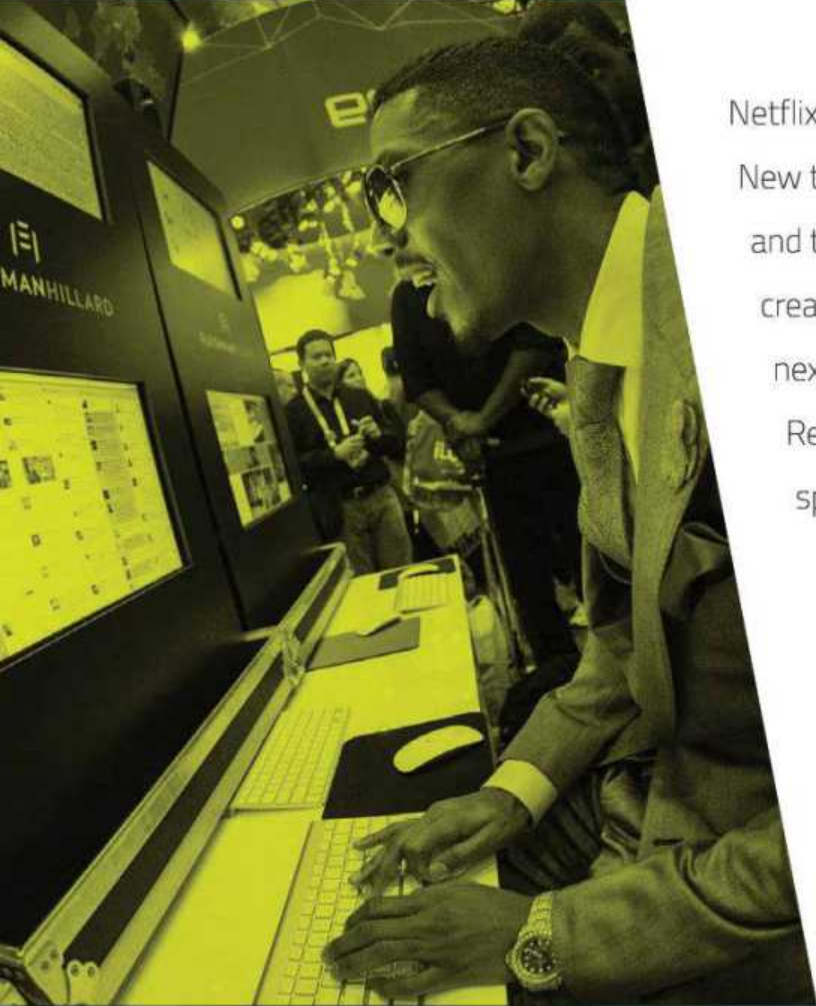
JAN. 14

► Academy Awards nominations





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12 TV Contenders Vying for Golden Globe and SAG Love

DRAMA



Better Call Saul
AMC
The *Breaking Bad* spinoff is a prequel, but it picked up right where its predecessor left off in courting acclaim.



Bloodline **Netflix**
Its ensemble, top-lined by Kyle Chandler and Ben Mendelsohn, has been a huge selling point for the thriller.



Empire **Fox**
TV's biggest hit in years has a potential hurdle in its soap opera status. After all, only Taraji P. Henson caught any Emmy attention.



Mr. Robot **USA**
An easy sell for critics, the timely hacker drama has provided a breakout role for star Rami Malek and given USA a dose of prestige.



Narcos **Netflix**
The latest heavily serialized addition to the streamer's catalog could play well with the foreign set.

COMEDY



Crazy Ex-Girlfriend
The CW
With stellar reviews, *Crazy Ex* (and star Rachel Bloom) is this year's *Jane the Virgin*.



Grace and Frankie **Netflix**
Veterans Jane Fonda and Lily Tomlin are the most likely to get love for the baby-boomer-friendly sitcom.



The Last Man on Earth **Fox**
The Will Forte-fronted series has both critical cachet and a distinctive (and bearded) star.



Unbreakable Kimmy Schmidt **Netflix**
Seven years of *30 Rock* proved creators Robert Carlock and Tina Fey as awards favorites.



Wet Hot American Summer **Netflix**
A long shot, perhaps, but its excess of familiar faces might put the niche revival in several acting races.

MINIS



American Crime **ABC**
A quiet performer when it aired, John Ridley's anthology proved to be Emmy pay dirt (10 noms) and earned Regina King an acting win.



Show Me a Hero **HBO**
David Simon and Paul Haggis' period political drama, starring Oscar Isaac and Catherine Keener, is quintessential HBO awards bait.

director Sam Mendes and current 007 Daniel Craig, picked up five Oscar noms, winning a best song award for Adele's title tune. Sam Smith, with his "The Writing's on the Wall," handles the movie's big ballad this time, as the current Bond looks to equal, or outdo, its predecessor.

SPOTLIGHT

Open Road

RELEASE DATE Nov. 6

Moving from Venice to Telluride to Toronto, the self-assured drama about a group of dogged *Boston Globe* reporters who uncovered the Catholic Church's sex abuse scandal has been steadily building momentum. Under writer-director Tom McCarthy's guiding hand, this cast, which includes Michael Keaton, Rachel McAdams and Mark Ruffalo, is one of the season's most finely tuned ensembles.

STAR WARS: THE FORCE AWAKENS

Disney

RELEASE DATE Dec. 18

The original *Star Wars*, released in 1977, collected 10 nominations and racked up four wins. Its sequels have figured mostly in the crafts categories. But if the Academy gets swept up in the nostalgic return of Luke Skywalker, J.J. Abrams' relaunch of the franchise could reverse that trend.

STEVE JOBS

Universal

RELEASE DATE Oct. 9

Screenwriter Aaron Sorkin won an Oscar for penning *The Social Network*, and while his latest dissection of a tech genius, directed by Danny Boyle, is struggling at the box office, it was met with lots of applause when it first appeared at Telluride. Michael Fassbender heads the fast-talking (and fast-walking) cast.

STRAIGHT OUTTA COMPTON

Universal

RELEASE DATE Aug. 14

BOX OFFICE \$199.9 million

A chronicle of the early days of hip-hop pioneers Dr. Dre, Ice Cube and Eazy-E, director F. Gary Gray's propulsive treatment of the script by Jonathan Herman and Andrea Berloff was one of the summer's surprises — a popular and critical hit that also dared to confront current racial controversies.

SUFFRAGETTE

Focus

RELEASE DATE Oct. 23

BOX OFFICE \$11.6 million

While Hollywood actresses agitate for equal pay, Sarah Gavron's historical drama, written by Abi Morgan, looks back at the sometimes violent struggle women waged for the right to vote in early 20th century Britain, with Carey Mulligan at the center of the action.

TANGERINE

Magnolia

RELEASE DATE July 10

BOX OFFICE \$702,354 domestic

For a movie shot on an iPhone, Sean Baker's look at life on the streets of Hollywood has stirred up a lot of attention, capturing three Gotham noms, including noms for transgender actresses Kitana Kiki Rodriguez and Mya Taylor.

TRAINWRECK

Universal

RELEASE DATE July 17

BOX OFFICE \$138.3 million

Judd Apatow's breakout comedy hit provides a showcase for Amy Schumer as both screenwriter and anything-goes comedienne.

TRUMBO

Bleecker Street

RELEASE DATE Nov. 6

Bryan Cranston stars as black-listed screenwriter Dalton Trumbo in Jay Roach's biopic, which is assured an Academy hearing since its characters include Helen Mirren's Hedda Hopper and Michael Stuhlbarg's Edward G. Robinson.

TRUTH

Sony Pictures Classics

RELEASE DATE Oct. 16

BOX OFFICE \$1.1 million domestic

Dan Rather's controversial *60 Minutes* investigation into George W. Bush's military service is revisited in James Vanderbilt's drama, with Robert Redford stepping into Rather's shoes and Cate Blanchett as producer Mary Mapes.

THE WALK

Sony

RELEASE DATE Sept. 30

BOX OFFICE \$38.9 million

With its vertiginous 3D views from atop the World Trade Center, Robert Zemeckis' re-creation of Philippe Petit's 1974 high-wire act is a visual tour de force.

WOMAN IN GOLD

The Weinstein Co.

RELEASE DATE April 1

BOX OFFICE \$59.1 million

An indie hit, Simon Curtis' drama provides a showcase for Helen Mirren, who plays a Jewish refugee suing for artwork the Nazis stole from her family.

YOUTH

Fox Searchlight

RELEASE DATE Dec. 4

Italian director Paolo Sorrentino has rounded up veteran actors Michael Caine, Harvey Keitel and Jane Fonda for his meditation on aging.



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Charlie, Snoopy and friends return for their first feature-length film in 35 years.

The Peanuts Movie

The gang is back for an amusing, affectionate animated adventure that does creator Charles M. Schulz proud By Michael Rechtshaffen

YOU DID IT, CHARLIE Brown! Charles M. Schulz's iconic, follicly challenged underdog has made a smooth transition to computer-animated 3D with *The Peanuts Movie*, a delightful romp that captures the spirit of the adored 65-year-old comic strip.

It's evident from the very start — with Schroeder accompanying the Fox fanfare on his baby grand — that those who may have initially cried “Good grief!” when the studio announced the upgrade three years ago can now just sit back and relax. Well aware that they were dealing with precious cargo, director Steve Martino (previously credited with preserving the distinctly Seussian qualities of 2008's *Horton Hears a Who!*) and screenwriters Craig Schulz, Bryan Schulz and Cornelius Uliano have brought the Peanuts gang into the

21st century without betraying that crucial, fondly nostalgic element.

The thoroughly engaging result, coinciding with the 50th anniversary of the first airing of *A Charlie Brown Christmas* on television, deservedly should garner good cheer at the box office well into the holiday season.

Technically the fifth feature-length *Peanuts* outing (the first was 1969's *A Boy Named Charlie Brown*), the film doesn't venture too far from home despite its larger canvas, once again confining the action to the immediate neighborhood — save for Snoopy's fantasy air battles with arch-nemesis the Red Baron.

Driving this particular collection of character vignettes is the arrival of the Little Red-Haired Girl, with whom Charlie Brown (pitch-perfectly voiced by 10-year-old Noah Schnapp) is instantly and hopelessly smitten.

All the touchstones are in play,

including Charlie's kite-flying challenges and Lucy's counseling sessions (still 5 cents), as are all the main characters, voiced, for the most part, by actual kids.

The only bit of stunt casting is the presence of Kristin Chenoweth, who lends her voice as Snoopy's love interest, a femme-fatale poodle named Fifi, while the electronically modulated voice recordings of the late Bill Melendez have been incorporated for those Snoopy and Woodstock “line readings.”

Admirable care has been taken with the 3D character renderings, which manage to bring warmth to an often soulless technology; the filmmakers wisely decided to retain Schulz's deceptively simple, remarkably expressive squiggles when depicting eyebrows and smiles rather than attempt to go for deeper visual dimension.

That same respect for the past can be found in the script (credited

to Schulz's son Craig and grandson Bryan, along with the younger Schulz's writing partner, Uliano), which still favors rotary telephones and manual typewriters, though it also introduces blue recycling boxes into the mix.

Meanwhile, Vince Guaraldi's jazzy themes, performed here by David Benoit, nicely mesh with Christophe Beck's original score. Only Meghan Trainor's bouncy dance-pop contribution “Better When I'm Dancin'” feels a bit out of place in an otherwise organic and affectionately composed love letter to Charles Schulz.

Opens Friday, Nov. 6 (Fox)

Cast Kristin Chenoweth, Mariel Sheets, Noah Schnapp, Hadley Belle Miller, Francesca Angelucci Capaldi, Venus Omega Schultheis

Director Steve Martino

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AFI Fest: The Must-See List

An R-rated animated film, a shocking Israeli drama, Marion Cotillard's first stab at Shakespeare and more — *THR* critics pick 10 faves from the American Film Institute's fest

45 Years

Andrew Haigh's quietly powerful, Bergman-esque drama stars Tom Courtenay and Charlotte Rampling as an aging husband and wife shaken by his shocking revelation and her jealousy toward a long-dead rival.

— STEPHEN DALTON

Anomalisa

Charlie Kaufman and Duke Johnson's odd and wonderful stop-motion animated film is a funny, sad, haunting meditation on depression, disguised as a love story (David Thewlis and Jennifer Jason Leigh voice the main duo). — DAVID ROONEY

The Club

The latest from Chilean writer-director Pablo Larraín is a

grippingly sinister portrait of four priests exiled to the outskirts of their faith, where they lead an existence closer to the Soprano family than the Vatican.

— JORDAN MINTZER

Desde Alla

The winner of this year's Venice Film Festival, Venezuelan Lorenzo Vigas' complex, riveting directorial debut tells the story of a middle-aged gay man who cruises Caracas for boys — and gets more than he bargained for. — D.R.

James White

Christopher Abbott and Cynthia Nixon give performances of visceral force as a young New York slacker careening out of control and his mother battling

cancer in Josh Mond's extraordinarily intimate and arresting first feature. — D.R.

Krisha

Krisha Fairchild delivers a stunning central turn as the troubled 60-something black sheep of a Texas family in Trey Edward Shults' brilliantly offbeat and stylistically bold debut feature.

— SHERI LINDEN

The Lobster

Greek director Yorgos Lanthimos casts Colin Farrell, Rachel Weisz and Lea Seydoux in a dark and deeply funny dystopian fable about a future in which people are forced to couple up or be turned into animals.

— LESLIE FELPERIN



Fassbender is the titular Scottish general and Cotillard his ambitious wife in *Macbeth*.

Macbeth

Justin Kurzel's bruising and inventive adaptation of Shakespeare's Scotland-set tragedy is powered by magnetic, award-worthy lead performances from Michael Fassbender and, especially, Marion Cotillard. — L.F.

Mountain

An Orthodox Jewish woman undergoes a major inner transformation in Yaelle Kayam's

striking, suspenseful first feature about a family living in a cemetery on Israel's Mount of Olives. — DEBORAH YOUNG

Youth

Paolo Sorrentino's spirited and voluptuously beautiful English-language feature stars Michael Caine and Harvey Keitel as two aging artist friends with different ideas about how to wrap up their creative careers. — TODD MCCARTHY



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Agent X

Sharon Stone stars in a TNT spy drama so risibly bad, it's (almost) good

By Tim Goodman

SEVERAL DAYS AGO, I THREW OUT MY back. It was starting to feel better, thanks to lots of Advil. Then I watched *Agent X*, TNT's new drama starring Sharon Stone ... and laughed so hard I hurt myself anew.

Agent X is not supposed to be a comedy. TNT has had ample time to get out in front of it and claim it as a spoof. But that didn't occur to the network, so here we are with a drama that is insanely, deliciously, hilariously bad.

The series is about Vice President Natalie Maccabee (Stone), whose butler one day tells her "the greatest secret in the history of our country": that the U.S. Constitution contains a secret section stating that (you may want to sit down) "an agent of unknown identity is hereby authorized to serve at the discretion of the vice president for the purpose of aiding the Republic in times of dire peril." In other words, the vice president can send an American James Bond to do black ops work. Stone looks stunned. At least I assume that's what she's going for. Either that or she's thinking, "I've made a huge mistake."

Needless to say, the actress deserves better. *Agent X* essentially has Stone playing second fiddle to the agent of the title, ruggedly handsome John Case (Jeff Hephner). In the first

two episodes, her performance consists almost entirely of reaction shots. Every now and then she gets an actual scene (and has to say a bunch of dumb stuff).

Gerald McRaney plays the butler who divulges the big secret. He's the only one who gets out alive, acting-wise. Even the great James Earl Jones, as chief justice of the United States, goes down with the ship.

Created and written by William Blake Herron, *Agent X* is one of those shows you can't believe got greenlighted. The writing is terrible; the action scenes are horrendously directed; the accents of the villains are hokey and all over the map (from Russia to the Bronx); and the dialogue is self-parodically preposterous, as when Stone's vp gives herself a pep talk: "I got it. This is *my* job. It's my decision to make. Alone." (Yes! Just make the damn call!) The whole thing feels like it was placed in a vault in the early '80s and kept there until now.

That said, what a gift! Here's a show that's consistently funny. And laugh-out-loud funny, too! What freshman sitcom this season can claim that? When *Agent X* is on, we all win. At least those of us who like drinking games.

Airdate 9 p.m. Sunday, Nov. 8 (TNT)



Stone is a vice president with secret constitutional powers.

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INSIGHTS ON ENTERTAINMENT



THE DREAM CAME TRUE. NOW WHAT?

The film industry has a history of talent who earned and lost fortunes quickly.

BY EDMUND NEWTON

It's the dilemma everybody dreams about. You're suddenly rich, with tens of millions of dollars simmering in a bank account that, until recently, you struggled to balance with three- or four-digit sums.

City National Bank has seen this fabled scenario play out often in real life. The U.S. media and entertainment industry generated more than half a trillion dollars last year, enriching hundreds of actors, writers and producers. "There's always been massive wealth in Hollywood," says Paul DeLauro, senior vice president and manager of wealth planning for the 61-year-old bank.

The film industry has a history of successful actors, directors and producers who came from humble backgrounds and amassed significant wealth in short periods of time.

DeLauro says that without the proper financial guidance, those overnight fortunes can be depressingly evanescent. But DeLauro has seen it happen: Money disappearing like the painstakingly acquired gold dust blowing away in the iconic final scene of "Treasure of the Sierra Madre." There has always been massive wealth, and there have always been people with money problems.

"They say that most inheritances are lost within about 18 months of receipt," DeLauro says. "From my own experience, that's about right, no matter how many zeros are affixed to the inheritance sum." Much the same can often be said of suddenly wealthy Hollywood talent.

"There's a euphoria that sets in," DeLauro says, "a notion that they have

so much money that they have nothing to worry about."

The financial adviser's job is to introduce the idea that "money is an economic engine, not just a bunch of cash that can be dipped into willy-nilly without a plan," DeLauro says.

CNB wealth advisers do a form of "triage" with their clients, weighing lifestyle against assets. There are limits even to a \$30 million windfall, DeLauro says. It's not just the cost of the proverbial bling-and-entourage that brings people down, but the basics of the client's new life: Home, cars, wardrobe, health care, life insurance, the makings of a successful career.

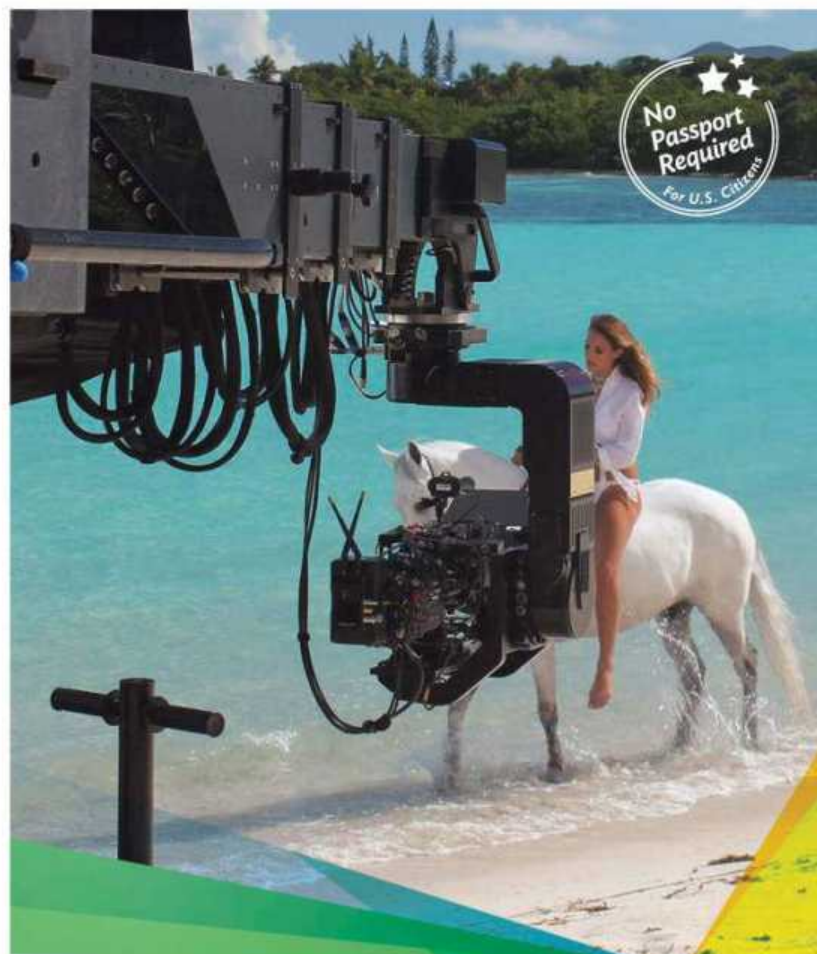
"Often, when they look at the assets they actually need just to fund their ongoing lifestyle, they're shocked," DeLauro says. "That \$30 million must become not principal that they can dip into, but principal they can't touch."

CNB advisors are there to help the financially blessed and the financially distressed, "in some cases, saving them from themselves," DeLauro says. They help to dispel the false euphoria while reconnecting them with their money.

"Your balance sheet has changed but you still need to live within the parameters of your new, redefined lifestyle," DeLauro says. "Hold onto that thought, and you won't blow through your sudden wealth. It will last a very long time."

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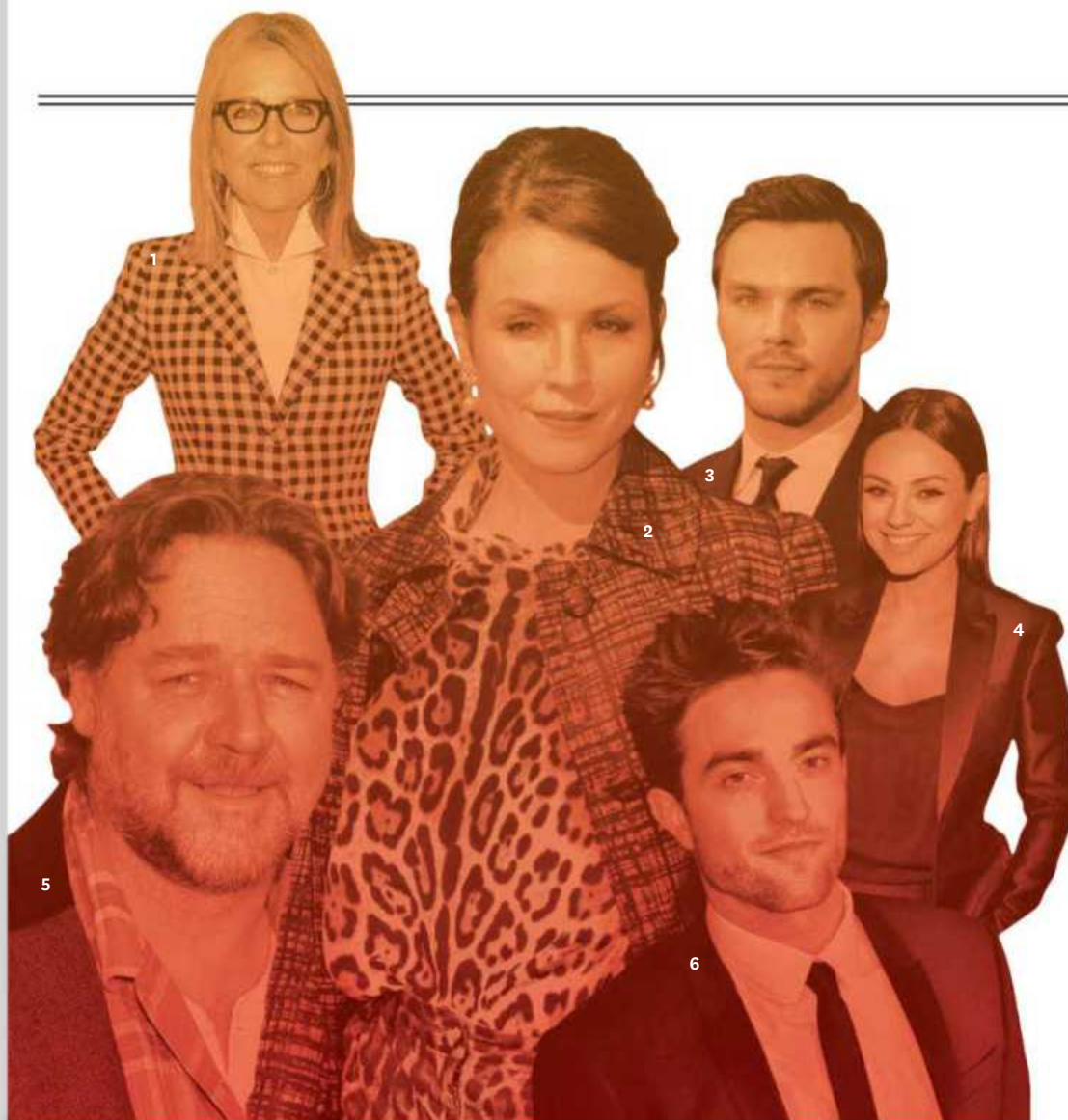
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CARIBBEAN



- 1 Keaton stars as a wealthy widow in *Hampstead*.
 2 Rapace is in talks to star in Michael Mann's *Enzo Ferrari*.
 3 Hoult stars in the Iraq War drama *Sand Castle*.
 4 Kunis will show off her comedic side in the project formerly titled *Bad Moms*.
 5 Crowe plays a 19th century ship captain in *In Sand and Blood*.
 6 Pattinson co-stars with Arquette in Denis' next project.

Backstabbing for Beginners

SALES: FORTITUDE INTERNATIONAL

Ben Kingsley and **Josh Hutcherson** are set to star in this political thriller from Swedish director **Per Fly**, helmer of the Scandinavian box-office hit *Monica Z*. UTA is handling U.S. rights.

Enzo Ferrari

SALES: INSIDERS
 Paramount snapped up domestic rights to **Michael Mann's** long-gestating biopic on the founder of the Ferrari auto empire, which has **Christian Bale** attached to play Enzo Ferrari and **Noomi Rapace** in talks to co-star as his wife. Wild Bunch's new Los Angeles-based outfit, *Insiders*, is handling worldwide sales.

Gateway 6

SALES: ALTITUDE
Malachi Smyth's script for this sci-fi thriller topped the 2014 Brit List of best unproduced screenplays. **Rhys Ifans** and **Ed Skrein** star as soldiers manning an outpost on a war-ravaged future Earth, awaiting a relief crew or the enemy. **Tanel Toom** will direct in his feature debut.

Hampstead

SALES: CORNERSTONE
 Hoping to be *Notting Hill* for the AARP crowd, this based-on-a-true-story romance from **Joel Hopkins** stars **Diane Keaton** as a wealthy American widow and **Brendan Gleeson** as a rough-around-the-edges Brit who find love amid the leafy London borough of Hampstead.

In Sand and Blood

SALES: IM GLOBAL
Russell Crowe stars as James Riley, a 19th century merchant captain who must lead his crew to safety across the Sahara after their ship is captured by Bedouin slave traders. **Saul Dibb** (*The Duchess*) will direct, with **Luc Roeg** and **Lawrence Bender** producing.

Imperium

SALES: GREEN-LIGHT
Daniel Radcliffe is attached to star alongside **Toni Collette** and **Sam Trammell** in this thriller that sees Radcliffe play an FBI agent who goes undercover inside a white-supremacist group to expose a terrorist plot.

Look Who's Back

SALES: BETA FILM
David Wnendt's politically incorrect comedy, which imagines **Adolf Hitler** waking up in modern Berlin, combines scenes adapted from **Timur Vermes'** best-selling novel with *Borat*-style ambush tactics.

AMERICAN FILM MARKET PREVIEW

CAN HOLLYWOOD A-LISTERS SAVE AFM?

After years of disappointing markets, dealmakers are keeping their expectations low — but a few star-driven projects spark cautious optimism By Scott Roxborough and Alex Ritman

EARLY SIGNS ARE POINTING TO ANOTHER slow film market as AFM 2015 kicks off with a dearth of obvious hits to compare with **Quentin Tarantino's** *The Hateful Eight* or the **Meryl Streep-Hugh Grant** starrer *Florence Foster Jenkins*, two of the event's 2014 sales successes.

With fewer independent titles delivering big box-office numbers overseas, foreign buyers have become increasingly cautious and less eager to sign big checks. "It's not just about how good the script and the package is but whether you trust the company to deliver," says buyer **Rudiger Boss** of ProSiebenSat.1. "We've been burnt too many times."

Also, sales agents continue to fight to close deals in time to launch projects. Sierra/Affinity

CEO **Nick Meyer**, who will be shopping **Billy Bob Thornton's** *Bad Santa 2* (which has landed a U.S. home with Broad Green), says talent doesn't always follow the market schedule. "The good news is, there is still a big desire for movies, but the timing is always tricky in terms of writers, directors and actors," he says. "I wish you could time everything around the markets, but that's not the movie business."

If previous years are an indication, expect a smattering of high-profile projects to come in at the eleventh hour before AFM kicks off Nov. 4. As global dealmakers plan their annual invasion of Loews Santa Monica Beach Hotel, here is *THR's* sneak peek at the titles (some prebuys, some already wrapped) sparking early — if cautious — buyer interest.

AMERICAN FILM MARKET
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1



2

1 *Look Who's Back* imagines what might happen if Hitler woke up in present-day Berlin.

2 Kingsley has two films at AFM, including *An Ordinary Man*.

Neruda SALES: FUNNY BALLOONS

A possible art house distributor's dream, the latest from Chilean helmer **Pablo Larrain** (*The Club, No*) stars **Gael García Bernal** as a police inspector charged with hunting down dissident Chilean poet, diplomat and politician **Pablo Neruda**, played by **Luis Gnecco** (HBO's *Profugos*).

An Ordinary Man SALES: ELECTRIC ENTERTAINMENT

Ben Kingsley stars in this thriller as a war criminal in hiding who forms a relationship with his maid, played by Icelandic actress **Hera Hilmar**. **Brad Silberling** (*Lemony Snicket's A Series of Unfortunate Events*) will direct from his own script.

Papillon SALES: RED GRANITE

For this remake of the classic 1973 **Steve McQueen** prison-break movie, from the producing team behind *The Wolf of Wall Street*, Danish helmer **Michael Noer** is attached to direct a script from *Prisoners* scribe **Aaron Guzikowski**.

The Phenom SALES: CONQUISTADOR

Conquistador locked up multiple small-territory presales in Cannes for this family drama about a talented young athlete (**Johnny Simmons**) struggling with his abusive father (**Ethan Hawke**) who visits therapist **Paul Giamatti**.

Untitled Bad Moms

SALES: BLOCK ENTERTAINMENT

This femme-friendly comedy was a hot preseller in Cannes when it had **Leslie Mann** attached to star with **Judd Apatow** producing for Paramount. Mann and Apatow since have pulled out, but the new cast of **Mila Kunis**, **Christina Applegate** and **Kristen Bell** — as well as the concept of three over-achieving, overstressed mothers who decide to go wild — could reignite buyer interest. *The Hangover* writers **Jon Lucas** and **Scott Moore** co-wrote the script and are attached to direct.

Untitled Claire Denis SALES: WILD BUNCH

Acclaimed French director **Claire Denis** (*Beau Travail*) makes her English-language debut with this sci-fi drama starring Oscar winner **Patricia Arquette**, **Robert Pattinson** and **Mia Goth**. The closely guarded plot is believed to involve a group of criminals who agree to take part in a dangerous government space mission.

Sand Castle SALES: VOLTAGE

Nicholas Hoult, **Henry Cavill** and **Logan Marshall-Green** star in this Iraq War drama that **Fernando Coimbra** (Netflix's *Narcos*) will direct from a script by Army veteran and actor-turned-screen-writer **Chris Roessner**. **THR**

DINNER, DRINKS, DOUGHNUTS

Need a break from AFM? Try these 4 Westside eateries



➤ **HERRINGBONE** 1755 Ocean Ave., Santa Monica

Olivia Wilde, **Spike Lee**, **Mindy Kaling** and **Minka Kelly** have been spotted at this new seafood-centric hotspot, which features a garden-style setting with outdoor patios. Opened in August, it's led by *Top Chef* finalist and Searsucker chef **Brian Malarkey**, who also has Herringbone locations in L.A. and La Jolla with Las Vegas on the way. His tagline, "fish meets field," is borne out by such menu items as the whole fish ceviche and the lobster roll. Don't miss: \$1 oysters during Oyster Hour (4:30-6:30 p.m. Monday-Friday).

➤ **CASSIA and ESTERS**

1314 7th St., Santa Monica

A 1930s art deco building quickly has become a Westside hotspot thanks to the ground level, which houses a pair of pedigreed establishments. Begin the night at the chic Esters — backed by Rustic Canyon's **Zoe Nathan** and **Josh Loeb** and created by **Kathryn Coker** — for small plates and a glass of wine. Then hop across the hall for dinner at Cassia, where acclaimed chef **Bryant Ng** offers a chilled seafood bar and must-have menu items like Vietnamese pot-au-feu. **Drew Barrymore**, **Jennifer Garner** and **Larry David** have been in recently.



➤ **JINYA RAMEN BAR**

2400 Main St., Santa Monica

The popular noodle shop chain's new Main Street location marks its first on the Westside — a notable moment for Santa Monica, not exactly known for its ethnic cuisine. The menu is simple: Diners can order such Jinya creations as the No. 1 (spicy chicken ramen) or the No. 2 (tonkotsu black ramen) or build their own.



➤ **BLUE STAR DONUTS**

1142 Abbot Kinney Blvd., Venice

Life at a film market can be a grind, so try boosting business with a sugar rush courtesy of this new Venice shop, dubbed the place for grown-up-style doughnuts. Owners **Micah Camden** and **Katie Poppe** founded the company in Portland, Ore., in 2012, using fried (in rice oil) brioche dough to create such incarnations as the blueberry bourbon basil, the hard apple cider fritter and the O.G. ("orxata" glaze), its original horchata recipe. — CHRIS GARDNER











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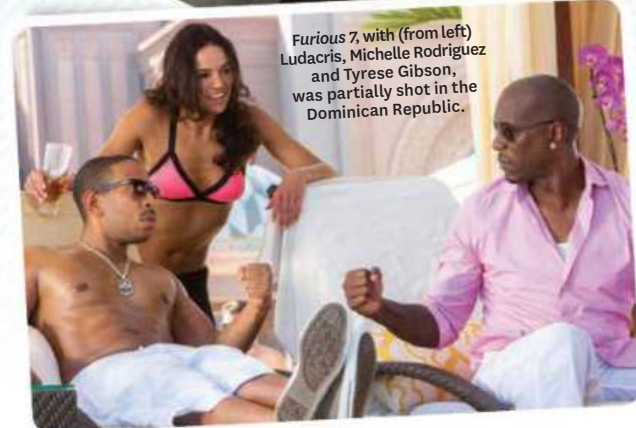
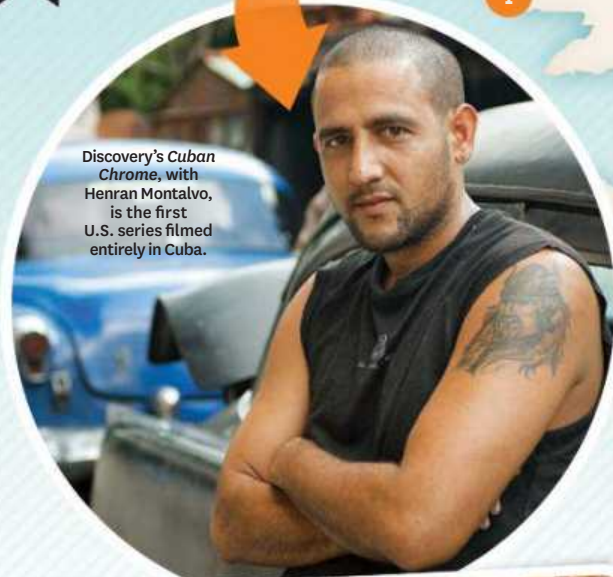
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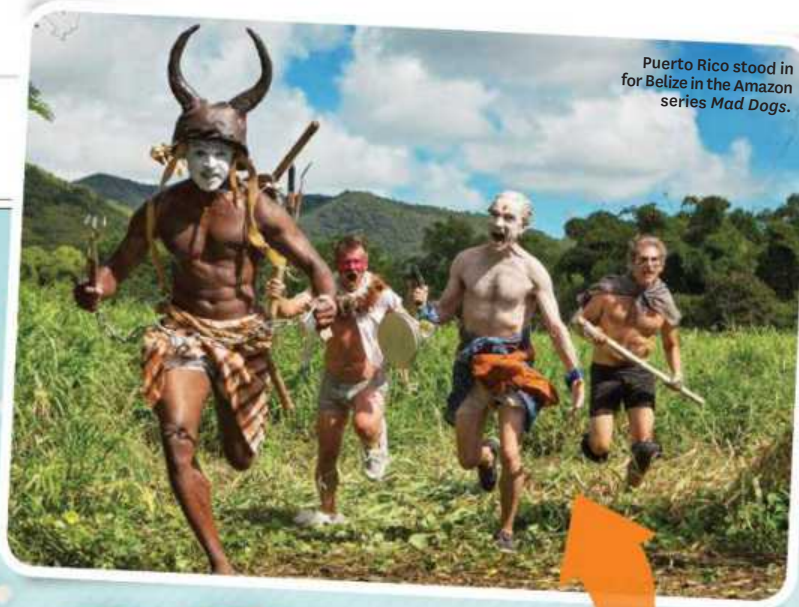
Viva la Habana!

1

Discovery's *Cuban Chrome*, with Henrran Montalvo, is the first U.S. series filmed entirely in Cuba.



Furious 7, with (from left) Ludacris, Michelle Rodriguez and Tyrese Gibson, was partially shot in the Dominican Republic.



Puerto Rico stood in for Belize in the Amazon series *Mad Dogs*.

2

3

4

'WE WANTED AN INTERESTING, EXOTIC LOCATION'

Why A-listers (Sandra Bullock), streaming giants (Netflix) and late-night hosts (Conan) can't resist shooting in the Caribbean By Meena Jang

CONAN O'BRIEN TOOK CUBA BY STORM ON A FEBRUARY EPISODE OF TBS' *Conan* (a late-night first since 1960), and Puerto Rico's versatile locales recently have hosted Amazon's *Mad Dogs*, Sandra Bullock's awards hopeful *Our Brand Is Crisis* and Adam Sandler's *The Do Over* on its shores. What's luring Hollywood to the Caribbean? Compelling incentives, state-of-the-art studio facilities and bilingual crews are a few of the reasons American filmmakers steadily are looking to the rich history and exotic locations of the Caribbean for production value. Says **Demetrio Fernandez Manzano**, executive director of the Puerto Rico Film Commission, "We have film professionals who have been trained to shoot for the highest standards in filmmaking with experience in over 100 productions."

1 CUBA

Following President Obama's call to restore diplomatic relations with Cuba in December, the nation has seen a series of Hollywood firsts. The Discovery Channel's *Cuban Chrome*, a docuseries about the island's car culture, became the first American TV series to be filmed entirely in Cuba, and **Bob Yari's** *Papa* — the first foreign feature shot in Cuba since the Revolution — wrapped filming earlier this year. Currently, a 25 percent rebate program is offered for productions with a budget exceeding \$1 million. Beginning in December, new nonstop charter flights (via American Airlines in partnership with Cuba Travel Services)

from L.A. to Cuba will be available with a flight time of around six hours. Plan well in advance to avoid the deluge of tourist bookings.

2 DOMINICAN REPUBLIC

Cabin Fever: Patient Zero, **James Wan's** *Furious 7* and episodes of ABC's *The Bachelorette* are just a few of the recent productions to make use of the Dominican Republic, famous for its main tourist attraction, the Colonial City, and state-of-the-art studio facilities, including a 65,500-square-foot horizon water tank. For productions that meet a minimum investment of \$500,000, the Dominican Republic film law offers a 25 percent tax credit in

addition to value-added tax and custom duties exemptions. Experienced crews are capable of supporting up to six major productions simultaneously.

3 PUERTO RICO

Netflix's upcoming **Adam Sandler** comedy *The Do Over* and Warner Bros.' **Sandra Bullock** starrer *Our Brand Is*



Billy Bob Thornton and Bullock in *Our Brand Is Crisis*, shot in Puerto Rico.

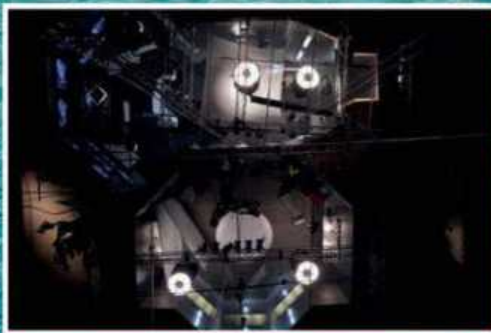
Crisis are among the films drawn to Puerto Rico's 3,500 square miles of terrain. "We wanted an interesting, exotic location, and it was fantastic," **Steven Brill**, director of *The Do Over*, tells *THR*. The Puerto Rico Film Commission, in addition to offering 40 percent production tax credit for residents and 20 percent production tax credit for nonresidents, has added to its competitive incentives program an additional 10 percent production tax credit on all films or shows in which the main story centers on or explicitly mentions Puerto Rico.

4 U.S. VIRGIN ISLANDS

Reality television, music video and commercial shoots for

companies such as DirecTV and Disney Cruise Line have boosted the economy of the U.S. Virgin Islands, which has amassed nearly \$7 million worth of productions so far this year. "Often, [production crews] have in mind a very quintessential beach look," says **Steve Bornn**, development manager at FilmUSVI. "But we have a lot of modern buildings and locations that you would never expect in a tropical locale." Bornn adds that local swamplands and jungles can double for Costa Rica or Brazil, thus cutting down on lengthy travel time, and a new incentives law offers up to 17 percent tax credit and 29 percent tax rebate. **THR**

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AFI FEST

GRADUATING TO THE BIG LEAGUES

Cinematographer Matyas Erdely, director Alison Bagnall and animation director Duke Johnson — diploma in hand, they've each carved out a distinctive career

AFI FEST, WHICH KICKS OFF Nov. 5 with the world premiere of Angelina Jolie's *By the Sea*, isn't only about awards-season debuts. It also serves as a homecoming for nearly four dozen filmmakers who have graduated from the American Film Institute Conservatory and who will be returning to show off their work. Three grads who've made good:

MATYAS ERDELY, CLASS OF '05

Cinematographer Erdely, 39, will be represented by two films: **Josh Mond's** widescreen mother-son drama *James White*, and **Laszlo Nemes'** claustrophobic Auschwitz-set *Son of Saul*. Although he spent five years at the Hungarian University of Drama and Film (and earned two degrees) and had even shot his first film, he says, "I felt like I needed to learn more, and if I was going to learn more, I wanted to go where the real deal was, so I decided I gotta go to Hollywood, to the best film school there is."



SON OF SAUL

Deciding that meant the AFI, he won admittance and focused on cinematography during his two years. He cites senior lecturer **Bill Dill** as "the best teacher I ever had in my life." He also met "my idol," cinematographer **Janusz Kaminski**, who offered Erdely an internship on 2005's *Munich*. "That was like another film school for me."

Looking back at AFI, Erdely says: "It was the very opposite of the Hungarian film school, which was very free. You could do whatever you wanted once you got in. The structure was very loose. At AFI, the structure was very strict. It structured my knowledge in a very smart and very good way. Actually, the combination of the two schools was excellent for me." — GREGG KILDAY

ALISON BAGNALL, CLASS OF '94

Bagnall didn't believe in film school. "I didn't think you could be taught how to direct," she explains. After graduating from Yale with a humanities degree, she directed several short films, but when she wanted to move into a longer format, she ran into a problem: "I really didn't know how to direct actors."

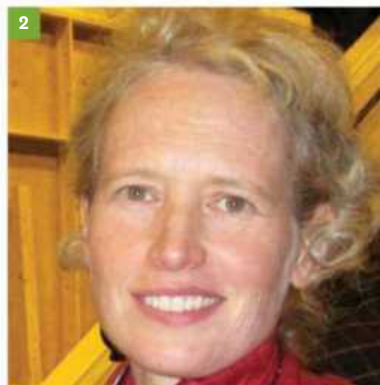
She credits AFI professor **Daniel Petrie** with teaching her that part of the craft. Petrie directed **Sally Field** in the TV miniseries *Sybil*, which Bagnall remembers watching as a 14-year-old. "That is what I loved about AFI — all of their professors were veteran directors as opposed to academics," she says. During her year at AFI, she filled three marble composition books full of notes. Bagnall, 50, brings her latest film, *Funny Bunny*, a coming-of-age dramedy centering on a love triangle, to AFI Fest. Even



FUNNY BUNNY



1



2



3

1 Cinematographer Erdely told himself, "I gotta go to Hollywood, to the best film school there is."
2 Bagnall still carries three composition notebooks filled with notes from her AFI year.
3 Johnson co-directed *Anomalisa* with Kaufman.

as a veteran filmmaker, she still carries with her everything she learned at AFI, quite literally. "I take those composition notebooks with me to every set because they are so valuable." — MIA GALUPPO

DUKE JOHNSON, CLASS OF '06

Johnson, 36, is co-director/producer of stop-motion film *Anomalisa*, working alongside writer-director **Charlie Kaufman**. Paramount Pictures acquired it in September for just north of \$5 million, and it's slated for a limited release Dec. 30.

Animation wasn't initially on Johnson's agenda. He studied film and TV as an undergrad at New York University's Tisch School of the Arts before heading to L.A. and AFI's directing program, focused on live action.

Then he invited his friend **Dino Stamatopoulos** to his thesis premiere. "He had a stop-motion animated series, *Moral Orel*, on Adult Swim, and he asked me if I wanted to direct an episode," recalls Johnson.

In 2010, he joined a few partners including Stamatopoulos in launching Starburns Industries, a production company specializing in animation. Stamatopoulos knew Kaufman, and, while looking for material, Johnson became hooked on the *Anomalisa* script.



ANOMALISA

"The characters felt very relatable, nuanced. It's a story about people, our desire to connect." He counts among his mentors AFI professor and senior filmmaker-in-residence **Peter Markham**. "I invited him to the friends-and-family screening of *Anomalisa*, before it was finished. He offered support and encouragement."

— CAROLYN GIARDINA

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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Allen restrained a naked Lavi, a move he said he "learned in the Boy Scouts."

"There was no script. I have no idea how they decided what to do each day."

DALIAH LAVI,
Casino Royale actress



In 1967, Woody Allen Played James Bond's Nemesis

EVEN JUDGING BY the standards of odd James Bond movies — and there have been a few doozies — 1967's *Casino Royale* is in a class of its own. *Royale* was meant to be a sendup of spy films with a plot focused on an elderly James Bond (David Niven, then 57) coming out of retirement. The film had the same title as Ian Fleming's 1953 Bond novel that in 2006 was made into a film more characteristic of the genre with Daniel Craig — who also stars in *Spectre*, opening Nov. 6. But the resemblance ends with the title. In 1960, producer Charles Feldman

paid \$75,000 for rights to what was Fleming's first novel. After six years of failed negotiations with Albert Broccoli, who owned the rights to most Bond books, Feldman decided to go it alone. To help his Bond movie stand out from a crowded field of espionage films, he made it an over-the-top spoof — but no one expected just how over-the-top he'd go. *The Hollywood Reporter's* review called the two-hour, 17-minute *Royale* "over-long, undisciplined, formless, confusing, misfiring and a threat to the coccyx." The film had five credited directors; one star (Peter Sellers) who



believed the film shouldn't be done as a spoof and acted accordingly; a slew of celebrity cameos (Jean-Paul Belmondo and Peter O'Toole among them), plus a cast that included Woody Allen (who played both Jimmy Bond — James Bond's nephew — and Dr. Noah, the evil head of Soviet counterintelligence agency SMERSH), Orson Welles and John Huston, who also is credited as a director. "The movie didn't make sense, but

they didn't want it to make sense," says co-star Daliah Lavi, now 73. "It was supposed to be a spoof. But when they showed the scene at the end where the Indians are riding horses in a casino, everyone in the studio said: 'What are the horses about?'" *Royale*, which cost \$12 million to make, was an unlikely hit: It earned \$41.7 million worldwide (\$300 million today) and was 1967's 13th highest grossing domestic film. — BILL HIGGINS

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